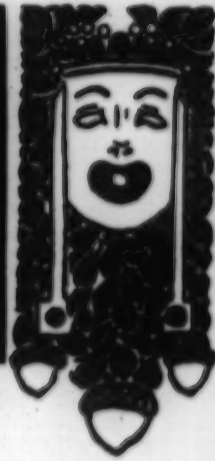


A Posthumous Article by Robert Grau



SEPTEMBER 16, 1916

PRICE TEN CENTS



PAULINE FREDERICK

WM. F. F.

Reviews of All the Latest New York Plays

## THE LAST OF SUMMER



(1) Eleanor Woodruff "doing the chores" at her summer home in Pennsylvania. (2) Muriel Starr and Florence Heston on a visit to a Maori village in New Zealand. Miss Starr is holding a Maori baby. (3) Horace Braham near the entrance of Ausable Chasm. (4) Jane Wheatley, Ina Rerks and Galway Herbert on the boardwalk at Asbury Park. (5) George LeGuere testing his eyesight at Buzzards Bay. (6) Henry Walthall exercising on Michigan golf links. (7) Frances Carson enjoying apples and fresh air in New England. (8) Lois Josephine and Wellington Cross ready for a trip in their new motor. (9) Ernest Truen and a friend enjoying a cruise up the Sound. (10) Renee Johnson at her summer home in Milton, Mass.





# THE NEW YORK DRAMATIC MIRROR



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## THE GREATER FUNCTION OF THE SCREEN

By ROBERT GRAU.

THE average writer for the screen, at least those whose efforts are confined to original stories prepared with the screen alone in mind, would find the task immeasurably less difficult if the writer would endeavor to familiarize himself not only with the literary and artistic requirements for his work, but also he must possess an intimate and first hand knowledge of the business conditions in a new art of ever changing development, as it marches on to a final goal even now none too clearly defined.

It is a tradition of the theater that authors rarely have the gift of managerial perspective. By this is meant that the men and women who write American plays invariably embrace their work with not a thought of the problems a theatrical manager has to cope with. "The stage playwrights ought to be subsidized by the railroad companies, for they seem to be wholly ignorant in their plans of play making that a play with eight characters can be as interesting and draw the public as well as one which requires from twenty to thirty players to interpret the text."

These words were spoken by one of the few men who still produce plays with profit, and at the time he was speaking a play with seven acting roles and but one scene throughout the four acts was attracting capacity audiences, while but a few doors away a play with forty-seven speaking parts and a maze of costly paraphernalia was being dispatched to the store house that night, because even the most competent stage direction failed to make the complicated story go over the footlights. The plot was not complicated, but the wide distribution of characters befogged the audience.

With the photo-dramatist—if, indeed, photoplays are really the greater function of motion pictures—the need of a keen perspective as to the trend of productivity is almost paramount. Moreover, there is nothing to indicate that the present mode of procedure on the part of the photoplay producers is likely to obtain throughout another year. The invasion of stage stars, while it has brought, perhaps, a dozen permanent additions to the screen's acting forces, has nevertheless merely emphasized the vogue of the established screen player who more often than not achieved little or nothing in the older field of the theater. Not a few of the veritable stars of the screen never even trod the boards in the flesh until they acted before the cameras.

All of which is of significance to the author of photoplays. Of even greater significance is the temporary resort to stage plays of other days, and even of to-day adapted to the screen. The writer believes that this movement was a mere accident in the evolution of an infant art. That the photoplaywright should take cognizance of the conditions created by this movement is really the basic purpose of this writing, for who shall say that with almost the very last of stage stars converting fame into cash, yet contributing nothing vital to the new arts development, and with practically every available play picturized, that the day is not near when the literature of the screen will be wholly original?

Many there are who believe that photoplays are, after all, not the greater function of scientific entertainment, others insist that a *blase* public is gradually acquiring a dislike for fictional productivity with its sameness of story and a tendency to unconvincing simulation of life's realities. Certainly Mr. Griffith did not achieve his great triumph with "The Birth of a Nation" with the aid of stage stars—moreover, "The Clansman" as a spoken play was not a success. It was the distinctly non-theatrical nature of this production which created an epoch.

The same is true of "Quo Vadis," which failed as a spoken play, or at least was but a quasi-success, yet on the screen, with not a single well-known player in the cast, it made several fortunes.

The photoplaywright should take his cue from the public, as he observes the tremendous vogue of the countless brands of war films, most of which are the

(no less than six different productions of non-fictional films are now on view in New York simultaneously) should indicate to the author of picture plays the gold-laden opportunity which awaits him when the day comes—as it will come, and perhaps soon—that the warring nations get together and peace is declared. Then will come a new literature for the screen, for this war will leave as a heritage to the photoplaywright a wealth of story and picture which the speaking stage can embrace only with the limitations of a four-walled playhouse in mind.

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Numerous men and women who never evolved a spoken play in their lives are on the scene in war-stricken Europe—cameramen under the guidance of the world's greatest minds—literary talent heretofore reluctant to harken to the siren call of the screen are at last awakened to what many believe is merely the approach of the motion picture's vital era, when the productivity of the screen will be wholly changed.

And as this great war will hasten the day of real life films, so it will usher in the growth of the animated news film which is now merely of a primitive character. Some may doubt whether the actor is to find an increased vogue on the screen with this new era, but the real screen player will always be a necessity, but we may well believe that even two or three years hence the type of films we see now will wholly disappear—in short, this writer believes as do not a few others, that the productivity of the screen is not only to be revolutionized, but also to be untheatricalized.

### IN NEW YORK

I have a need of silence and of stars;  
Too much is said too loudly; I am dazed.  
The silken sound of whirled infinity  
Is lost in voices shouting to be heard.  
I once knew men as earnest and less shrill.  
An undermeaning that I caught, I miss  
Among these ears that hear all sounds save  
silence,  
These eyes that see so much but not the  
sky,  
These minds that gain all knowledge but  
no calm.  
If suddenly the desperate music ceased,  
Could they return to life? or would they  
stand  
In dancers' attitudes, poised, polite,  
And striking vaguely hand on tired hand  
For an encore, to fill the ghastly pause?  
I do not know. Some rhythm there may be  
I cannot hear. But I—oh, I must go  
Back where the breakers of deep sunlight  
roll  
Across flat fields that love and touch the  
sky;  
Back to the more of earth, the less of man,  
Where there is still a plain simplicity,  
And friendship, poor in everything but love,  
And faith, unwise, unquestioned, but a star.  
The peace of Summer is already there  
With cloudy fire of myrtles in full bloom;  
And, when the marvelous wide evenings  
come,  
Across the molten river one can see  
The misty willow-green of Arcady.  
And then—the Summer stars . . . I  
will go home.

WILLIAM ALEXANDER PERCY, in the *North American Review*.

Among a number of articles submitted to THE MIRROR by the late Robert Grau, the following was discovered among an accumulation of manuscripts on the editor's desk after his death, and is now printed in the nature of a tribute to Mr. Grau's memory and in recognition of the fact that many MIRROR readers will be glad to have one more opportunity of reading an article from the pen of a once popular contributor.

All that Mr. Grau here sets forth does not now apply as vitally as at the time it was written, but its general interest and value in the way of helpful hints to other writers surely outweigh its slight defect in this direction.—ED.

result of newspaper influence—not one of the theatrical or even the established film companies has offered an authoritative production of this nature. It is only a truth to state that the advent of these newspaper pictures of the various sides of the European war has operated to vastly reduce the attendance in the theaters where fictional and adapted stage plays have been visualized on the screen. As many as 20,000 persons have paid for admission in one day into a playhouse, seating less than 1,500 persons. The spectacle of the police being called out to preserve order and handle the crowds has been on view in many theaters where these war pictures were shown.

The very fact that such films are creating an equilibrium to preserve the status of the theater



## MADAME CRITIC

I DON'T know what has come over our playwrights of the present season. One would almost think that they had put their heads together and decided that it was time to lead us forth from dens of vice, gather the elect and select of crookdom, up, out, on and away to pastures new—only orchards have been employed in place of pastures. And people who don't understand the New Yorker will find it hard to believe how much he enjoys gazing on painted drops of fruit. An orchard as an important part of a metropolitan production is something so distinctly novel that it is a wonder nobody thought of it before.

Do you recall "Leah Kleshna"? The last act took place in an immense field of cabbages, or some relative vegetable, and everyone admired the idea. Since then, there has been no special agricultural product featured until now. In "Turn to the Right" we are shown a splendid peach orchard, or rather enough trees with hanging ripe fruit to cause us to imagine the immensity of the rest, which enabled all the characters who came in touch with peaches to be good and live happy and rich ever afterward.

"The Man Who Came Back" carried us, in Act Four, all the way to Honolulu where we looked over miles and miles of pineapples, while Henry Hull, as a reformed young drunkard, whipped Mary Nash as his wife—a charming, peaceful setting for so wincing a scene.

Richard Walton Tully went them one better in "The Flame" by giving us a banana grove somewhere on the Gulf of Mexico. The Gulf of Mexico is sufficiently vague in location to most New Yorkers to make it as interesting as those mythical little countries in which James K. Hackett and other straight-featured, lithe-limbed, cloak-and sword heroes used to put to flight all contestants for the Fair Laydee's hand and then triumphantly press the Princess to their wildly beating hearts, as with swords now sheathed they looked the whole world in the face and feared not any man.

The love story which Mr. Tully has taken to a banana grove on the Gulf of Mexico finds its happy ending just as it should. And, believe me, it has some difficulty in finding its end, for with his usual extravagance toward his public, Mr. Tully has given us enough material to make several plays. But, in this, he again shows he is Tully and does exactly as he chooses, regardless of time, money and the critics.

It doesn't matter whether you know Mr. Tully or not, you've got to admire him. He stands absolutely on his own foundation. He talks little but does much. You may not think that his plays are built on regulation dramatist rules. As a matter of fact, they aren't, and nobody knows this better than Mr. Tully himself. He has no intention of providing plays cut according to a pattern. He would never consider that because of precedent he should fashion his characters and scenes after the familiar arrangement of some other man. Not he. In "The Flame" he uses several themes with which to bring out the moral that Love and Life move the Universe.

There must be Life, else where would be the World? The Green Jungle scene carries its own lesson and

Mr. Tully lets his audiences puzzle out its symbolism. "The women will all understand," said Mr. Tully to me at the dress rehearsal; "they won't need a note of explanation." Even before he spoke, I heard a young woman confiding in her best friend that she understood the message of the Green Jungle. One thing I would criticize in this weird scene is the diminutive property baby used. Contrary to most stage props, this infant was extremely lifelike in appearance, only it was too small. I hope Mr. Tully will decide that I am right about this. Ever so many people spoke of the same thing.

"The Flame," as a production, out-Belascoes Belasco, and that is saying much. The stage pictures themselves are worth the price of admission. But then, there is the wondrous music, which stirs the blood of all who have any that isn't pale pink. And the sensuous dances! Love, politics, symbolism! That is "The Flame." The last act furnishes enough thrills to provide us with a new set of officials down in Washington, for it shows us as a na-

Then, there is John Cope, the reliable artist, whose only complaint is that he is never without an engagement. He hasn't a long role, but see what he does with it. Violet Heming is sweet and pretty, but I don't like her pronunciation of our language. It is neither London English, Boston English, nor plain American.

Those people who knew Richard Walton Tully in the days of his plays, "The Rose of the Rancho," "The Bird of Paradise," and even so recently as "Omar the Tentmaker," would hardly recognize him at present. A few pounds in weight have improved him wonderfully.

"How are you?" I asked.

And this was his answer.

"I am married" (a pause), "happy" (a pause), "and rich." He would never have added the latter confidence if he hadn't known me well enough to say it. But what a successful summing up of existence his words gave. And he looked every bit of it.

"I wonder what the critics will say about 'The Flame,'" I ventured.

Mr. Tully smiled. And I knew by that smile he was recalling silently the condemnation bestowed by the critics

Tully plays as fortune-makers. See if it doesn't.

What is all this discussion in regard to the mystifying end of "Mr. Lazarus"? The conclusion of this charming comedy at the Shubert—and by the way, I believe the Shubert is really the coolest theater in town on a hot night—and you can enjoy yourself despite midsummer heat in September—seems to have set the town talking just as it did Chicago. We must do some things as Chicago does, it appears, no matter how distasteful it may be to have to agree with the Queen City of the Middle West. But why all the fuss? The vexing question, which the characters on the stage discuss for a finale thought for the audience to talk about going out—is this, "Is Lazarus Lazarus or Malloy?" The answer is quite simple, once you know how to find the solution. It affords splendid material for the press agents, anyhow. Haven't you often worried your finest set of brains out over the Q. E. D. problem in geometry, only to realize your stupidity when some fellow student explained how easy it all was, provided you knew how? And haven't you studied two lines of Latin or Greek for an hour, trying to get the correct translation only to laugh at yourself later?

Really, I feel that a joke has been sprung on us New Yorkers. Truly, we are all not such thick wits as we may appear to those same playwrights and citizens of the Middle West.

They gave their story away in their title, "Mr. Lazarus." And that is exactly where they made their mistake, provided they had any wish to befuddle us—which I can scarcely believe they had. "Mr. Lazarus" is not an attractive name, therefore it must have been chosen with due consideration for the character in preference to Smith, Jones or Brown—all of which might be pronounced incognitos.

Not so with Lazarus. The original was raised from the dead, as those who are old-fashioned enough to have read the Bible may remember. So with the Ford-O'Higgins Lazarus. Hence the title for their new play. Malloy is Lazarus, of course, and Lazarus is Malloy. And there you are, as easy as two and two. Symbolism! That's the key.

How symbolic we are getting to be! Once upon a time, short story writers delighted in a closing sentence which was so mystifying in its dissatisfaction that we were made to think out our own solutions. And now the playwrights are beginning to do the same trick. At least, we may thank Heaven we shall get away from the happy ending which is usually apparent before the close of the First Act.

Playwrights make a mistake in offering in their titles the last scenes of their plays. "Cheating Cheaters" gives the secret away. So does "The Silent Witness," "The Guilty Man," "The Man Who Came Back," "Seven Chances" and others.

MARIE B. SCHRAEDER.

## DE FLESH, SCENIC ARTIST, HERE

Charles De Flesh, the scenic artist, is in New York, with a view to making contracts for the current season. Mr. De Flesh has had unusually broad experience in preparing scenic production for stock companies, and numbers among his references such men as Oliver Morosco, Keith and Proctor, Mittenhal Brothers and Forester, and many others.

A record of seventy-five weeks in charge of the scenic productions of the Prospect Theater, in this city, is also to Mr. De Flesh's credit. In oil and aniline his general pictorial work is well known, and he has a successful method of making oil portraits for lobby display that can easily be rolled up like a banner.



HENRY B. DIXEY, AS THE MYSTERIOUS MR. LAZARUS IN "MR. LAZARUS." LIVES UP TO THE REPUTATION OF JOHN MALLOY, DECEASED, FOR UNIQUE SLEEPING ARRANGEMENTS.

tion to be the laughing stock of the Mexican bandits (Villa with a stage name at their head), who do everything except spit in our faces.

Lovely Peggy O'Neill was the Good Little Girl, the Beautiful Little Indian who Lived in a Well and helped the hero and heroine to do the right thing. But, you should see Peggy dance. She had her native moments, you see, though she was an ardent believer in keeping the Flame burning. Mr. Tully is the man who first introduced the Hawaiian music and dances to us. They have now supplemented all other forms in popular affection. There is a melancholic fascination about them which no one need be ashamed to praise. The coon shouter and the fad for Kellys and Finnigans have given place to the Hawaiian. So much the better.

Positively, I did not know William Courtleigh, so young and handsome did he look. "It must be his son," I suggested, only to learn that it was the first, only and real Courtleigh. A splendid cast presents the play. There is Harriet Sterling as Shantee. As usual, she gives a delightful performance. Her makeup, too, is wonderful.

on "The Bird of Paradise" and "Omar the Tentmaker," both of which have earned and still are earning fortunes for Mr. Tully.

"What does it matter?" he replied. "I remember that Acton Davies in his review of 'Omar' wrote that by the end of the week Omar would fold his tent and silently steal away. Omar is still playing and Davies has folded his own tent for all time and gone to that unknown land where I suppose there are no dramatic critics."

Playwrights and managers have done many interesting and unique things in their time, especially by way of arousing interest in their new plays, but it remained for Mr. Tully to invite the leading critics of the country to journey to New York at his own expense, both coming and going and while here, so that they might see the dress rehearsal of "The Flame." A number of the most prominent critics, several of them traveling from the Pacific Coast, accepted the invitation, and were entertained in royal fashion by the man who spends his dollars freely, and doesn't forget his old friends.

I venture to predict that "The Flame" will keep pace with the other



# Personal

**CHAPIN.**—Mrs. Alice Chapin, whose son, Harold Chapin, the playwright, was killed in battle in France last year, has been engaged by John D. Williams to play the role of Lady Rockminster in his forthcoming production of "Pendennis." Mrs. Chapin is an American by birth, but for many years has lived in England, and it was there that her son first won fame as a dramatist. Mrs. Chapin has appeared on the stage in England, but never in this country. She came here recently from London.



**THAIS MAGRANE,**  
Clever Actress, Who Has Been Engaged for a Special Season in St. Louis.

**FREDERICK.**—Pauline Frederick has just signed a two years' contract with the Famous Players Film Company, assuring her appearance for that period upon the screen. With the announcement of the contract, Miss Frederick stated that she would not, despite reports, return to the stage during that time. Miss Frederick has been decidedly successful in the pictures, one of the few "legitimate" personalities to get over in a big way. She came from the stage to the films in the production of "The Eternal City," following her personal successes in "Innocent" and as Zuleika in "Joseph and His Brethren."

**GORDON.**—Witold Gordon, a Parisian scenic artist, has signed a contract with H. Robert Law, whereby he will be associated with the Law Studios for a period of three years. Mr. Gordon first attracted attention of local producers through his scenic and costume decorations for "Through the Ages," which was presented in Philadelphia last Spring, and which is to be given a hearing in New York during the coming season. He is now working on three big productions.

**JONES.**—Oliver S. Jones, who has been the editor of the Chicago *Morning Telegraph* since its foundation, has resigned and has taken a position on the Chicago *Daily Journal*, where he will begin on general assignment work and later take a place on the copy desk. Will Reed Dunroy, who has been associate editor of the *Telegraph*, succeeds Mr. Jones in the editorial chair.

**NORWORTH.**—Jack Norworth, who has been appearing in musical revues in London for several years, has returned to America and will begin a vaudeville engagement at the Colonial Theater on Sept. 18. Mr. Norworth gained wide popularity while in the British capital

not only as a versatile entertainer, but as an author and composer of musical sketches.

**ROUSSEAU.**—Marcel Rousseau, said to be a direct descendant of the great Jean Jacques Rousseau, will utter his first words on the speaking stage when he plays the role of Dr. Caius in Silvio Hein's production of "The Merry Wives of Windsor." Mr. Rousseau, who is a distinguished French pantomimist, was one of the first male actors to play the role of the Pierrot in Carre's pantomime, "L'Enfant Prodigue," in Paris. He was also principal actor in "Une Nuit de Terror," another pantomime, by Jacques Rambeau, which enjoyed a run at the Theater Antoine.

**SHOTWELL.**—Marie Shotwell, formerly a member of the celebrated Lyceum stock company, under the management of Daniel Frohman, will, next month, make her first appearance on Broadway in eight years, in a new play called "Mockery," which Edward F. Rush and Lyle Andrews are projecting. Miss Shotwell has been playing in motion pictures for the past several months.

**SOHLKE.**—Gus Sohlke, the American producer, now in London, celebrated the fifty-first anniversary of his birth on Aug. 21. Next to Lloyd George, Mr. Sohlke is probably the busiest man in London. After a successful career here in association with several eminent producers, Mr. Sohlke went to England four years ago and began to make productions on his own account. During this time he has produced in England exactly fifty plays—the new offering at the London Opera House, "Look Who's Here," being the fiftieth. What is regarded as the greatest revue hit of the season, "The Bing Boys Are Here," was produced by him, and he is now sponsoring the new Gaiety piece, "Theodore & Co." Mr. Sohlke has had thirty-nine years of stage experience. In this country he worked for practically every prominent management—the Shuberts, Cohan and Harris, Fred C. Whitney, F. Ziegfeld, Jr., and it was he who united Weber and Fields after their long separation.

## INCONSIDERATE

A few years ago, when Bernhardt was making a tour of the United States with an unusually diversified repertory, the public demand for extra matinees was so insistent that she often acted on Tuesday and Thursday afternoons as well as on those of Wednesday and Saturday. It so happened that the company playing "Madame X" in English was in Philadelphia at the time that Bernhardt was playing it there in French, and the manager of it wished his company to see the French company. He went to Mr. Connor, who was Mme. Bernhardt's manager, and asked him—a little shamefacedly—whether Bernhardt could not be induced to give an extra performance of the French play on Friday. Mr. Connor, willing to please his fellow-manager, finally agreed to ask "Madame." He went to her and with every known form of deprecation and timidity, explained to "Madame" what it was that the manager asked.

To Mr. Connor's great surprise, "Madame" replied cordially, that she would gladly give the extra performance. Mr. Connor came back to the lobby, almost in a daze. "There is a woman more than mortal," he said, "and capable of more work than ten men. She is going to give an extra matinee on Friday." Suddenly the ticket seller poked his head out of the window, and called out loudly: "Extra matinee on Friday? Hell, what does that woman think I'm made of?"—*The Springfield Republican.*

## HOW BILLIE BURKE ORIGINATED

The house where Ethel Burke was born has been identified and its number formally recorded, says a writer in the *Washington Times*.

The average Washingtonian will not get so excited about this sort of a statement of the work which Prof. Maurice Joyce finished up yesterday—a labor of love and devotion to the memory of his old days as a circus acrobat. But if the statement is changed a bit and the fact that the house where Billie Burke, the comedienne, was born has been identified—it means something.

It will probably be news to many Washington people that Billie Burke is a native of the city. It will be still greater news that her name is really Ethel and not Billie at all. And, further than that, she was known as Ethel Burke while she was a child and while she was growing up.

Prof. Joyce hunted out the house at the request of Miss Burke's mother. Mrs. Burke as a widow of John Hodgson, kept a boarding house at 1012 Twelfth street, near L street northwest. To that boarding house one Winter season came William Burke, one of the best known circus clowns in the world. He was known in the profession as Billie Burke, and was a talking and singing clown of note before the days of the three-ring or hippodrome show.

He and Prof. Joyce were both employed in the Adam Forepaugh show—Burke a clown and Joyce an acrobat.

It was because Joyce lived in Washington that Burke came here for a winter season. He met Mrs. Hodgson, they fell in love and were married.

Mr. and Mrs. Burke continued to live at the Twelfth street house, although Mrs. Burke ceased to keep a boarding house, as her husband was one of the highest salaried entertainers in the country at the time.

When he went on the road with his show Mrs. Burke elected to remain in Washington, as she had several children by her previous marriage, one of whom was grown and married at the time of the mother's marriage to Burke.

Joyce was summoned home one day in the middle of the circus season to welcome his oldest daughter, and three days later received word that the Burke family also had been visited by the stork.

He hurried to the Burke home and was shown the baby girl, Ethel. He was one of the first persons in the world to ever see the young woman who was to become so well known to so many people.

It was shortly after this that Joyce was appointed a deputy United States marshal and quit the circus business. Burke was practically put out of business by the introduction of the three-ring circus. He devised an act with a trick donkey and a collapsible cab which he thought of putting on the stage. The act did not go well here, however, and Burke was advised to go to Europe with it. In London he made a tremendous hit. He sent for his family, and Mrs. Burke and Ethel went to London. The family remained in England and in Europe until the father died.

Ethel was the inseparable companion of her father. Under his guidance she was given a thorough education in English and French schools, Burke having been rated as a man of scholarly attainments.

When the father died Miss Burke went on the stage and took the name of Billie, her father's name.

## IF MEALS WERE MUSIC

(A professor in Chicago says that musical compositions all have distinctive food tastes. Beethoven's like a steak, Chopin's like luscious fruit, etc.—*News Item.*)

Waiter, get a plate  
Of nice Tschalkowsky stew.  
Some hot Beethoven  
From the oven  
And pickled Verdi too—  
Some fried Bachmanoff  
Encaseroles—that's fine!  
Then fricassee  
Claude Debussy  
With lots of Rubinstein.

Then—well, some Chonin, sharp.  
But not too sharp at that,  
A bit in G  
Will do for me  
But—mind I isn't flat!  
Then get a glass of Glick  
And from your Wagner, bake  
The Valkyrs' whoop  
And—oh, well, soup  
And just a bit of steak.

Thomas R. Ybarra in the *New York Times*.

## THEATER FOLKS IN LAW SUITS

Alleging that in August, 1915, Paul Durand, theatrical manager, was guilty of improper conduct toward her, Miss Florence G. Burns has started an action in the Supreme Court of New York for \$50,000 damages. Her mother and guardian ad litem, Mrs. Mary Burns, appears also as a complainant. Papers in the case were served on Mr. Durand in his offices, in Broadway. His home is 601 West 115th Street.

The Kirke La Shelle Company, play producers, has brought proceedings in Surrogate's Court of New York to compel Mrs. Catherine C. Armstrong, widow of Paul Armstrong, the playwright, to pay a judgment of \$19,337.50 which the company obtained in Supreme Court. Mrs. Armstrong in an affidavit says her husband's assets consisted of \$217 in cash, an automobile worth \$200, and wearing apparel worth \$50. The La Shelle Company bought the play "The Heir to the Hoorah" from Arm-



**VIOLET HEMING,**  
Playing a Leading Part in Richard Walton Tully's Play, "The Flame," at the Lyric Theater.

strong. Harry J. W. Dam, since dead, sued the producers and obtained judgment on the ground that Armstrong had stolen his idea. The producers were forced to pay Dam the amount and sued Armstrong. Decision was reserved.

Mrs. Mabel Wordig has been granted an interlocutory decree of divorce in San Francisco from Clarence Wordig, an actor, on a charge of neglect.

August Weber has filed papers with Justice Giegerich in the Supreme Court of New York, asking that a commission be appointed to see if his brother, Conrad Weber, is competent. He alleges that his brother, as executor of the will of the late William Kramer, contracted to sell the Atlantic Garden and Thalia Theater at too low a price.

A motion has been made in the Circuit Court of Kingswood, W. Va., by counsel to remove Mrs. Isetta Brown, widow of Representative W. G. Brown, as administratrix of the estate. Mrs. Isetta Brown, the widow, was formerly a well-known actress, and was a member of a stock company in Washington, D. C., when she was met, wooed and won by Mr. Brown. They had been married about a year when Mr. Brown died. The motion sets forth among other things that the administratrix was hostile to the daughter, Mrs. Jessie Brown and, therefore, that her interest in the estate might be fully protected, a removal was asked. A decision favorable to the defendant was given. An appeal will be taken.

Denying the assertion that the uncertainties of the theatrical business should be taken into consideration in making an appraisal, Surrogate Cohan, has refused to set aside an order in transfer tax proceedings on the estate of the late Mrs. Mary D. Daly, widow of Augustin Daly, theatrical owner and producer. Executors of the estate of Mrs. Daly had contended that county officials had erred in appraising her interest in her husband's London theater at \$82,530, although it was shown that they had received that sum after her death for the sale of the interest.

The Manhattan Life Insurance Company of New York has begun an action in the Supreme Court against the Hammerstein Opera Company to foreclose a mortgage of \$150,000 on the Lexington Avenue Theater. Fifty-first Street and Lexington Avenue. The mortgage was made on May 28, 1914, by the Hammerstein Opera Company. Interest and taxes amount to \$30,000.

Hugo Tyler Brooke, who plays a juvenile part in "Very Good Eddie," has been sued in this city by his wife for alimony arrears amounting to \$130.

An accounting has been filed in the Surrogate's Court by Philip Klein, as executor under the will of his father, Charles Klein, the playwright, shows that the estate has a balance of \$89,244 on hand, which does not include a note by Archibald Selwyn for \$11,000. Suits aggregating \$101,000 on claims rejected by the executor are pending.



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THE DRAMATIC MIRROR COMPANY

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## ADVERTISEMENTS

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"The Mirror," the Representative Dramatic Journal of America.—London Pelican  
 "Our Authoritative Contemporary," The Dramatic Mirror.—New York Life

## ANNOUNCEMENT

FREDERICK F. SCHRADER, for four years editor of THE MIRROR and president of the Dramatic Mirror Company, retired on Sept. 11, to devote himself to other interests. **LYNDE DENIG**, who first joined THE MIRROR staff in 1912, after a number of years' experience in general newspaper work, succeeds Mr. SCHRADER as editor. For the past year and a half Mr. DENIG has been on the editorial staff of the *Moving Picture World*, during which time he has written many articles on the stage and the screen for the *Theatre Magazine* and for other publications.

Since THE MIRROR was founded in 1879, it has been the representative theatrical publication of America. In matters of the stage it has long been a recognized authority. With the advent of motion pictures as an important factor in the amusement life of the country, the scope of the publication was broadened to cover both fields, fearlessly and truthfully.

For nearly forty years THE MIRROR has combated whatever appeared injurious to the development of the American drama; for eight years it has maintained the same attitude in regard to photoplays. Accuracy and honesty are the cornerstones on which THE MIRROR stands. In avoiding sensationalism and recognizing worthy effort, it has won the respect and support of those interested in the progress of the allied arts of the stage and the screen.

Everything points to a new era of prosperity for the producers of plays and to a substantial advance in the popularity and artistic quality of photoplays. THE MIRROR, serving no interests save those of its readers, and always aiming to print the facts supplemented by intelligent comment, is prepared, with new features and additional resources, to meet present conditions with a publication, complete, authoritative and aggressive.

## A VANISHED AMUSEMENT

EVERYTHING is evanescent except poverty. The various features of the amusement world are more fluctuating than transitory. The types of players and the schools of acting come and go, but the central idea—amusement—or whatever you care to call it, remains. The one phase of this idea which had its greatest day was negro minstrelsy. Thinking of the grip it had on this

country, and how it gradually lost its place, one can regard it now as only a memory.

A writer in the New York Sunday Times devotes space to a history of the notables in burnt-cork, and concedes between the lines that the art, if it may be so dignified, is decadent. The article is interesting, but leaves out of mention some of the organizations which put minstrelsy in this country to the highest notch. Coincidentally, we have received from San Francisco an account of a "find" in that city of an old bill of one of the minstrel organizations we had in mind when we read the *Times's* article, which the article omitted—BILLY EMERSON's California Minstrels. The bill was printed on the one hundredth performance of EMERSON's organization in San Francisco in November, 1881. On the bill are the names of men whose merit entitled them to be classified as artists—the word at that time had not been hammered out of shape by the bill-writers.

EMERSON at the time of this bill was something more than an artist in burnt-cork. As the word "prince" then, as now, was applied to any man who was par excellence in whatever he was doing, it fit BILLY EMERSON as appropriately as a glove fits a perfect dresser. No higher praise can be accorded any one than to say that he cannot be imitated, and no man in burnt-cork history ever tried to sing and act "Moriarity" as BILLY EMERSON put it into the mouths of everybody who could whistle, from coast to coast. EMERSON was born to his business, and, unlike the average minstrel, EMERSON was poetry in motion.

With him in that day was ADD RYMAN, creator of the drolleries of burnt-cork. He couldn't help it—he was that way just as ARTEMUS WARD was a humorist. Neither could be anything except what he was. Other names on this old bill, which has been sent us from San Francisco, are BURT HAVERLY, W. F. BISHOP, and CHAUNCEY OLCOTT, the latter long ago having "washed up" for the last time from the profession in which he learned the steps for work, in which he is now famous. Some of these names do not appear in the *Times's* history of minstrelsy. Nor do we find on this old bill some others who were wizards in the business—BILLY ARLINGTON, SCHOOLCRAFT, BILLY RICE, BILLY MANNING—the latter two the best specimens of the

lazy, good-for-nothing "nigger" that ever blacked up for the part.

Every man named in this article, except ARLINGTON and OLCOTT, is gone never to return. They left no successors, and other lines of amusements have come before the public. Minstrelsy is the only type of amusement that they couldn't put on the screen, or it would be alive to-day. We may have burnt-cork again—some day—but it will never be what it was in the time of the "artists" whose names we have enumerated.

## MILLER ON DRAMA CONSERVATION

Henry Miller, in a recent interview in the San Francisco *Chronicle*, discussed the drama of the past and present, proving that the conditions which surround the presentation of drama are unique in art, and that while the cultivated taste should be conserved in the production of plays, it is useful also to keep in mind the great average of intelligence which must be appealed to if the producer of a play is to be encouraged to offer another and discouraged from removing the one at hand.

"A play must appeal at once to the mass consciousness that is assembled in the theater," said Mr. Miller. "It must assert its own right to the conventions of the present—the style of the hat that is being worn, so to say—in order to assure itself something like an approximation of eager attention."

"Thus, a drama written fifteen years ago, before the mighty Ibsen swept the 'aside' and poetry from the stage to make room for realism and fact, would cause any critic to raise his eyebrows in fine scorn. The obvious explanations, the soliloquies, and all the rest of the conventions of those days—how like an old hat they would seem if they were resumed now!"

"The playwright must adjust his story to that consciousness which he finds ready-made in the audience, and which is the resultant of the times. He must appeal to superficialities which have their roots in current thought and feeling. If he does this successfully, he will have a play that will be popular. If he manages to place his dramatic structure on a foundation of big truth, he will have a play that will outlive the seasons and last for years. If his truth is so big, so fundamental and so profound that, in spite of its submission to the conventions of the age, it still appeals to on-coming generations for its very sincerity, then it will be like the hat of my illustration again. Nobody will note the archaic form of the crown for very admiration of the face and head which it adorns."

"There is a growing disinclination on the part of New York producers to trust their plays on the road. The game is hazardous, and the dramas, even when good, stand a terrible chance of expiring before they reach this far city. Thus, if you propose to proceed, you must make up your minds to do something for yourselves. You must organize the brains and the money which has been estranged from the theater, and restore the drama to San Francisco."

"The longer you wait the more difficult your task. The same distractions which have led your audiences away from the drama are abroad, compelling players of articulate plays into the movies or into vaudeville. The taste for entertainment is expansive. Everybody succumbs to it, and the movies are accessible because the price is cheap, while vaudeville is constantly alluring by reason of its variety and its timelessness."

"To conserve the drama—and I do not mean the so-called 'high-brow' drama—will require that the estranged playgoer of five years ago resume his place in the playhouse, encouraging good drama; that criticism shall remain unshackled and free; that players be enticed back to the stage from the picture studio, and that a renaissance of the drama be anticipated, expected, and eagerly awaited."

E. H. Sothern and Mrs. Sothern (Julia Marlowe) have taken a house at Litchfield, Conn., and will remain there until he begins his tour in "If I Were a King" in November.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

H. R., Boston.—Barney Bernard is in "Potash and Perimutter in Society."

ADMIRER.—Yes, Grace George will appear in New York city at the Playhouse this season.

E. C. I., Chicago.—William Shay was last with Fox Motion Picture Company. He will appear in the Annette Kellermann picture when it is released.

H. R. S., Los Angeles.—The first New York production of Oscar Wilde's "The Importance of Being Earnest" was given at the Empire Theater on April 22, 1895, with the following cast: Henry Miller, William Faversham, W. H. Crompton, W. J. Whitman, E. Y. Backus, Viola Allen, Ida Vernon, Agnes Miller, and May Robson.

LEVI CRAIG.—Frank Keenan was born in Dubuque, Ia., on April 8, 1858. He played last in vaudeville in "The Victim," and was in a special performance of "Julius Caesar" at Beechwood Canyon, Cal., on May 20, 1916. He has appeared in the following motion pictures: "The Coward," "The Long Chance," "Home," "The Phantom," "The Thoroughbred," and "War's Woman."

J. K. G., Indianapolis.—"The Gamblers" was produced at the Maxine Elliott Theater, New York city, Oct. 31, 1910. In the cast were: George Nash, Charles A. Stevenson, William B. Mack, Cecil Kingstone, George Backus, De Witt C. Jennings, William Postance, Charles Burbridge, George Wright, Jr., Egbert Munro, Grant Ervin, Jane Cowl, Julia Hay, Mariele Bornefeld, and Mary Barry.

## PLAYS AND PLAYERS IN TOWN

Will Deming, last seen in New York in "It Pays to Advertise," has been engaged by F. Ray Comstock for "Go To It," a musical comedy by John L. Golden and John E. Hazard, which will be produced at the Princess Theater.

Joseph Brennan and Louise Eydmath have been engaged for important roles in "Mister Antonio," the comedy by Booth Tarkington, in which Otis Skinner will appear.

Nicholas Judeis has been engaged by A. H. Woods for an important part in "Her Market Value," a play by Willard Mack.

Victor Browne has been added to the cast of "The Blue Envelope," which Richard Lambert will send on tour this season. The farce will open at Stamford, Conn., on Sept. 15.

Charles Peyton Glocker writes that he has taken up farce comedy under the tuition of James T. Powers, playing the part of Porter in "Somebody's Luggage."

Viola Roach, who played "Alice Hobson" in "Hobson's Choice" all last season at the Comedy Theater has been engaged by the Shuberts to play "Maggie," the leading role, in the Western Company.

Florence Johns has been engaged by John Cort for a leading role in "Gold Wanted."

William Faversham has engaged Virginia Fox Brooks for the role of Edith in George Bernard Shaw's comedy, "Getting Married," which he will produce in October.

Eleanor Dawn, a sister of Hazel Dawn, will have an important role in the Shuberts' next musical production, "Her Soldier Boy," now in preparation.

Dorothy Maynard, who is appearing in "The Girl from Brazil" at the Forty-fourth Street Theater, has been engaged as the star for a musical comedy stock company in Denver.

M. S. Bentham is arranging a brief vaudeville tour for Marie Cahill, which is to precede her reappearance in a new musical comedy.

Joseph R. Lertora, who will be seen in a leading role in Mary Lee Wertheimer's Japanese opera, "Noto," has been awarded a silver cup for having won in the final boat races of the Bensonhurst Yacht Club, 1915-16 season.

Richard Dix who played in "The Hawk" and "The Song of Songs" has been engaged by Oliver Morosco to head the No. 2 company of "The Cinderella Man."

Dr. Anselm Goetzl has been engaged as musical conductor for Mary Lee Wertheimer's Japanese opera, "Noto," which George Blumenthal will produce in October.

John Houston has replaced Edward Langford in "The Silent Witness" at the Fulton.



# DIPPEL TO BE ACTIVE

To Produce New Musical Play by Horst and Engel in Chicago in January

Andreas Dippel, who since his retirement as a grand opera impresario, has been engaged in the production of light operas, is planning to produce in Chicago in January a new musical play by Horst and Engel, authors of "The Blue Mouse" and "Gilda," which were adapted for the American stage by Clyde Fitch.

Mr. Dippel's production—a farce with songs—will be known as a vaudeville, in the sense in which that word is used in Europe. He is the owner for this country of more than twenty operettas of German and French origin, and he has prepared the score of his new piece from the best numbers of these works. Anne Caldwell, who adapted "Pom-Pom," will Americanize the piece.

"The Liliac Domino," Mr. Dippel's first production in the light opera field, began its third season at the Standard Theater last Monday night. Mr. Dippel produced "Princess Tra-La-La" last season out of town. It is not certain whether this piece will be presented again this season.

# NED WAYBURN WEDS

Stage Director Marries Miss Marguerite Lee Kirby of Bridgeton, N. J.

Ned Wayburn, the well-known stage director and producer, and Miss Marguerite Lee Kirby, daughter of William B. Kirby, of Bridgeton, N. J., were married in Stamford, Conn., on Tuesday afternoon, Sept. 5. Accompanied by relatives of Miss Kirby's they made the trip from New York to Stamford by automobile for the ceremony.

The bride was formerly on the stage under the name of Mabel Woodrow, and has played in a number of the companies directed by Mr. Wayburn. They expect to build a home on Long Island. This is Mr. Wayburn's second marriage.

# TO PRESENT "LE POILU"

Bonheur and the Shuberts to Produce French Play

Lucien L. Bonheur will, in association with the Shuberts, previous to the opening of the new Comedy Francaise on Forty-fifth Street, produce a French play, "Le Poilu." "Le Poilu" is the nickname for a French soldier—a word coined during the present war in Europe. "Le Poilu" is said to be one of the greatest successes of the theatrical season in Paris, and several members of the original cast will be brought to America to appear in it. This presentation of a French play by Mr. Bonheur has no connection with the regular season of the Theater Francaise. "Le Poilu" will be presented at a Shubert theater at an early date.

# SHUTER TO PRODUCE

"The Man Who Would Not Die" and "Strings" To Be Presented

Ernest Shuter, who entered the producing field last May with the presentation in Philadelphia of a symbolical drama, called "Through the Ages," has completed arrangements with the American Film Company for the dramatic rights to their latest release, "The Man Who Would Not Die." He also has in preparation a new comedy, entitled "Strings," by George Merwin Nelson, to be produced in November.

"Through the Ages" will open its new season in Boston in November, under the direction of Mr. Shuter.

# HOME FOR OLD ACTORS

Mrs. Bob Fitzsimmons Buys Four-Acre Tract Near Portland, Ore., for Their Benefit

PORTLAND, ORE. (Special).—Mrs. Bob Fitzsimmons, wife of the ex-champion heavyweight pugilist of the world, has purchased a four-acre tract of land one mile east of Leota, a suburb of this city, and will convert the place into a home for old actors and actresses. There is an eight room house on the property. All sorts of modern conveniences will be installed and the home will be opened late this month. It will be operated under the supervision of the Pacific Coast Protective Society.

# COMEDY OF JEWISH LIFE

Brady to Produce "Object—Matrimony," by Glass and Goodman

A new comedy by Montague Glass and Jules Eckert Goodman, entitled "Object—Matrimony," will shortly be produced by William A. Brady. The play deals with Jewish business and social life, but contains characters, which have not appeared in Mr. Glass's previous plays and stories. Mathilde Cottrelly and Carlyle Blackwell have been engaged for the principal roles. Others in the cast are Marjorie Wood, Jean Temple, Jess Dandy, Jules Jordan, and Leo Donnelly.

# MELBA AN HEIRESS

SAN FRANCISCO, CAL. (Special).—Mme. Nellie Melba, the prima donna, has inherited a quarter of a million dollars from her father, David Mitchell, of Melbourne, Australia.

# ACTORS TO STRIKE, IS REPORT

White Rats to Test Power of Their Organization Against Vaudeville Managers—Tie-up Continues in Oklahoma City

The spirit of unrest which has been surging through the ranks of labor for the past month, resulting in strikes of carmen and the passage by Congress of an eight-hour law, is spreading to the theatrical world. A well founded rumor is going the length of the Rialto to the effect that the White Rats Actors' Union of America, which has a membership of 22,000 vaudeville actors, is planning a countrywide strike next month.

For several years the White Rats have been at odds with the United Booking Office, which represents the greatest powers in the management of vaudeville shows and theaters in the country. Five or six years ago their differences resulted in a crisis, which threatened to tie up the vaudeville performances in general. The United Booking Office came out victors, however, in the fight and forced the temporary retirement of Harry Mountford as chief executive of the White Rats. Meanwhile, the White Rats continued to gain strength by organizing vaudeville actors all over the country, until at the present time it has built up a powerful membership. But the Booking Office was not slow to perfect a strategic opposition to the actors' union, and it has organized a competing

"union," to members of which it made concessions, in time and salary.

The White Rats, allied with the Stage Employees, Picture Operators, and Musicians, now have a strike on in Oklahoma City, Okla., against the theatrical managers. Both sides claim to be satisfied with the progress of this strike. The White Rats say that the managers have been compelled to scour the country for acts, and have had to import them from far away cities at an enormous expense in order to present a programme, while, on the other hand, the managers declare that they are continuing to offer first-class vaudeville in Oklahoma City, despite the strike of the theatrical unions.

Harry Mountford, international executive of the White Rats, and who is in charge of the strike, has issued the following order to his organization:

Members of the W. R. A. U. or its affiliated organizations must not accept contracts or appear upon the stage of any theater in Oklahoma City with the exception of the Metropolitan Theater, until further orders. Nor must members accept contracts, nor appear upon the stage of the Empress Theater and the Broadway, Tulsa, Okla., until further orders.

# BERNHARDT TO SAIL

Actress Will Open Here Oct. 9 in Repertoire of One-Act Plays

Heralding the immediate coming of Mme. Bernhardt has been a popular pastime in the New York newspapers for the past year. It is now stated authoritatively by her American manager, William F. Connor, that the great French actress will sail on Sept. 30 for New York. The opening performance will be in Montreal Oct. 9, and after a short tour she will come to the Knickerbocker Theater.

Her repertoire will consist of several one-act plays and scenes from her successes. In the list are: "Hecube," by Maurice Bernhardt and René Chavance; "The Burnt Offering," by the actress herself; "The Interrupted Dinner," by Paul Bernhardt; "The Death of Cleopatra," by Maurice Bernhardt and Henri Cain; "One of Them," by Miss Lysiane Bernhardt; "The Window," by René Rancoule; "The False Model," by a French author who is serving at the front; the trial scene from "The Merchant of Venice"; the last act of "Camille," the last act of "L'Aiglon," and the last act of "Adrienne Lecouvreur," written by herself.

# ACTOR PLUNGES TO DEATH

William Fogarty, of the vaudeville team of Fogarty and Kirk, was killed early last Saturday morning by falling from his room on the seventh floor of the Somerset Hotel, in West Forty-seventh Street. He was twenty-eight years old and lived in Boston.

Policeman Wertheimer, of the West Forty-seventh street station, saw Fogarty open a window and step out on the seventh floor ledge just as dawn was breaking. A moment later he boldly stepped off the ledge, landing within a few feet of the policeman. Death was instantaneous. At the hotel it was said that Fogarty was a somnambulist and had frequently been found walking in his sleep. He was married only a month ago.

# "AMBER EMPRESS" AT THE GLOBE

Madison Corey and Joseph Riter will present "The Amber Empress," a musical play with score by Zoel Paranteau, and book by Marcus C. Connelly at the Globe Theater next Monday night. The piece has been on view for the past four weeks at the Colonial Theater in Boston. In the cast are Frank Lalor, Emma Janvier, Thomas Conkey, Donald Macdonald, Mabel Wilber, John Daly Murphy, Louise Allen, Lew Christy, Daisy Bevet, Andrew Higginson, Claire Lorraine, and Colin Campbell. The orchestra will be under the direction of Max Behdix.

# CYRIL MAUDE'S NEW SEASON

Cyril Maude will open his season in "Jeff," a dramatization of Stephen Heckcock's "Sunshine Sketches," in Syracuse on October 2. As already announced, Muriel Martin Harvey will be his leading woman, and others in the cast will be Eugene O'Rourke, John Junior, John Beck, James Kearney, Martin Mann, Charles Stedman, Ben Mears, Claus Vogel, Manalt Klippen, Frank Andrews, Rose Birchett, Philip Sanford, Harry Hammill, Jennie Weathersby, and Betty Sorel.

# BANDIT ROBS TWO MANAGERS

OKLAHOMA CITY (Special).—Single-handed, a masked man armed with a revolver during a performance at the Liberty Theater last Tuesday night held up and robbed H. W. McCall, manager of the house, and G. Hong, manager of a musical comedy company playing there. Getting \$400, the robber escaped through the balcony audience and down a fire escape into an alley, where he vanished.

# STRIKE HURTS THEATERS

Receipts Drop in Majority of Playhouses—Hippodrome Runs Autos to Railroad Stations

All of the Broadway theaters are reporting a drop in receipts as a result of the street car strike, and it is frankly predicted in the managerial offices that the strike, if not settled soon, will affect the playhouses very seriously. The greatest loss so far is in the sale of balcony and gallery seats, though the orchestras are less crowded than usual.

The Hippodrome has, in a measure, balanced the inactivity of the cross-town cars by placing in commission four large sight-seeing automobiles between the Pennsylvania and Grand Central Stations and the playhouse to carry suburban patrons. The autos bear signs that they are for the free use of Hippodrome patrons.

# NEW FROHMAN PLANS

Otis Skinner Coming to the Lyceum While Margaret Anglin Will Open at the Empire

The Charles Frohman Company will present Otis Skinner in Booth Tarkington's comedy, "Mister Antonio," at the Lyceum Theater, Monday evening, Sept. 18. Mr. Skinner is playing a preliminary engagement of one week out of town, opening at the Star Theater, Buffalo, last Monday night. Ann Murdock will terminate her engagement in "Please Help Emily" at the Lyceum on Saturday night. On Monday she will begin an indefinite engagement in this piece at Powers Theater, Chicago.

Margaret Anglin, in William Somerset Maugham's comedy, "Caroline," will be the next attraction at the Empire, opening Wednesday evening, Sept. 20. In Miss Anglin's company will be Charles Dalton, Rex McDougal, Arthur Chesney, Viva Birkett and Florence Edney. "Sybil," the present offering at the Empire, will begin a tour of the principal cities on Monday night at the Forrest Theater, Philadelphia.

# "THE MOCKERY" TO BE PRODUCED

"The Mockery," a play by Martha M. Stanley, will be produced under the direction of Lyle D. Andrews, in New York early in October, with a cast including Robert Edeson, Marie Shotwell, Wilford Lytell, Lydia Dixon, T. G. Lawlor, James O'Neill, Lucille Crane, Walter Lewis, Millie Butterfield, Ruth Byron and Adelaide Matthews.

# HOTEL, OWNED BY ACTRESS, BURNS

Maude Odell, who is appearing in "The Girl from Brazil," has received word that the Sea Island Hotel, at Beaufort, S. C., of which she is the proprietor, has been damaged by fire which broke out in the dining room. A collection of antiques, which included a rosewood table at which General Lafayette once dined, were destroyed.

# MME. GANNA WALSKA WEDS

Mme. Ganna Walska, the Polish actress and singer who appeared here last season in the French operetta, "Mlle. Nitouche" at the Century Opera House, was married on Sept. 7 to Dr. Joseph Frankel, of No. 114 East Sixty-first Street. Mme. Walska was born in Warsaw and made her professional debut as a singer in "The Merry Widow" at Kiev. She has played engagements in most of the capitals of Europe.

# "HIP, HIP HOORAY" TO TOUR

Charles Dillingham's production of "Hip, Hip Hooray" will begin its tour at the Metropolitan Opera House, Philadelphia, Oct. 18. The company, which is almost identical with that of last season, will be transported in three trains of fifteen cars each. Charlotte, Sousa's Band, Nat Willis and Charles T. Aldrich will be the headliners of the organization.

# ON THE RIALTO

George Broadhurst is not satisfied with the judgment of the critics in regard to his new farce, "Fast and Grow Fat," and has invited the audiences at the Globe to send him their opinions of the play. There have been times—notably at the productions of "Bought and Paid For," "The Man of the Hour," and "What Happened to Jones"—when Mr. Broadhurst was in complete accord with the critics.

George M. Cohan, who enjoys the unique reputation among magazine writers of always knowing what the public wants, has come out for Wilson. In a letter to Vance McCormick, chairman of the Democratic National Committee, last week, he said that stageland is for Wilson and that there is a nation-wide movement among theatrical folk for the President's re-election.

It must be remembered, however, that Mr. Cohan once wrote two plays, "Popularity" and "The Miracle Man," both of which the public didn't want.

Chamberlain Brown and Lyman Brown, brothers, who place plays and players, look enough alike to be constantly mistaken for one another. The Brown Brothers are not twins, but their clients who call to see one often fancy they are talking with the other. The other day, a young woman who had an engagement with Lyman Brown, interviewed Chamberlain, who denied that he was Lyman. The young woman recalled several statements which Lyman had made in regard to a position in a new play. Chamberlain denied that he had ever discussed the subject at all. The air was becoming very heated when Lyman chanced to pass. The young woman stared from one to the other in astonishment. "Well, I have seen such resemblances on the stage," she said, "but never in an agency before."

Charles H. Hoyt's celebrated "A Milk White Flag," a farce which convulsed playgoers of a generation ago, is being converted into a musical comedy by John E. Hazzard and John L. Golden. Under the title of "Go To It," it will be presented by Comstock and Gest at the Princess Theater.

The elaboration of farces into musical comedies has proved popular in many cases. Several seasons ago F. Ziegfeld, Jr., presented a musical version of Hoyt's farce, "A Trip to Chinatown" under the title of "The Winey Winey Widow." "Very Good Eddie" is a musical version of Philip Bartholomae's farce, "Over Night." Ludwig Fulda's "Our Wives" was transformed by Victor Herbert and Henry Blossom into "The Only Girl." "To-night's the Night," and "Nobody Home" are other recent examples of farces which have been made into musical plays.

Though the European war no longer holds the attention of managers, actors, and playwrights, it is a subject of great interest on the part of chorus girls. They are demanding its immediate termination on the grounds that it is bringing them deep humiliation. It seems that, owing to the lack of German dyes in this country, the members of the merry-merry have been compelled to rely upon tights tinted with American dyes, with the result that their stage appearances have often proved ridiculous.

Listen to this complaint from a Baltimore correspondent:

"Thirty or more chorus girls are exhausting their vocabularies upon the war because it has forced them to don tights tinted with American dyes. During the rehearsal of a new show at the Palace Theater the other night they made their first appearance in American dyed tights, and little did they expect what awaited them. All went well until the girls began to dance and get warm and then they noticed that the tights faded in spots. After the rehearsal the tights were removed with difficulty, and the girls found that, while the tights had assumed a faded appearance, their limbs were dyed a bright shade of pink."



## THE FIRST NIGHTER

### "PIERROT THE PRODIGAL"

Pantomime with Music in Three Acts. Story by Michel Carré. Music by Andree Wormser. Produced by Winthrop Ames and Walter Knight at the Booth Theater, Sept. 6.

Pierrot's father..... Paul Clerget  
Pierrot's mother..... Gabrielle Perrier  
Pierrot..... Marjorie Patterson  
Phrynette..... Marie Louise Rende  
A servant Le Baron..... Charles Dubuis  
Monsieur Le Baron..... Emile J. de Varney

Mr. Ames resumed his managerial activities, after his enforced absence of a year, by presenting a revival of "L'Enfant Prodigue," that once popular pantomime from the French which entertained us nearly a generation ago. The fact that a great many have not seen it was attested by the extremely cordial reception accorded the production on the opening night. The demonstrative welcome must be partly based on conditions extraneous to the merit of the performance, and may in a sense be construed as a tribute to a manager who is not afraid to enter upon pathways of his own in seeking the loadstone of popular attraction. To most people "Pierrot the Prodigal" will prove an interesting entertainment, even though the company presenting it is not in all essentials as deeply versed in the mysteries of this unique branch of the theater as some we have seen. It is nevertheless an eminently satisfactory performance of this standard work, and none will regret having seen the silent little sketch of life's tragedy as done at the Booth.

Pierrot is the only son of a doting old couple. His infatuation for the coquettish little laundress of his native village, Phrynette, prompts him to steal his father's savings and to live a riotous life with the dainty siren at a Paris hotel until his money is spent and he resorts to cheating at cards to obtain the means wherewith to keep Phrynette a little longer. During his absence the cold-hearted vixen arranges matters with a rich old roue and, deserting poor Pierrot, she follows the lure of a gilded career at the side of her new lover. Pierrot returns to find her gone and gives way to his despair; then, starved and frozen, goes back to his parents' home. The father is too bitter to forgive him, but the mother is all love and devotion and protects him from the stern measures of his unrelenting father. In this critical stage the soldiers march by to enter the war. The martial music aroused Pierrot to his senses. He determines to expiate his offense by enlisting in the army. As he tears himself from the embraces of his doting mother, the father at last is moved to give him his blessing, and Pierrot, again all life and joy, hastens away to serve his country.

Pierrot is played by Marjorie Patterson, an American girl who has been seen in the part in London, we believe. Her best work is done in the last act, the parting, but all through it is intelligent and interesting. Phrynette is charmingly portrayed by Marie Louise Rende, who is pretty, dainty and inaudibly coquettish. The roles of father and mother are in the competent hands of Paul Clerget and Gabrielle Perrier, and the old baron is graphically pictured by M. de Varney.

The performance is greatly aided by the characteristic score of Andree Wormser, admirably rendered by a full orchestra under the direction of Elliott Schenck, the piano parts being especially well given by Aloys Friedheim-Kremer.

### "MR. LAZARUS"

Comedy in Four Acts by Harvey O'Higgins and Harriet Ford. Produced by Helen Tyler with Henry E. Dixey. Shubert Theater, Sept. 5.

Mr. Lazarus..... Henry E. Dixey  
Mrs. Sylvester..... William T. Clarke  
William Booth..... Tom Powers  
Mrs. Sylvester..... Florine Arnold  
Patricia Moller..... Eva Legallienne  
Mollie Sylvester..... Marie Ascaraga

One of the best comedies of the season is "Mr. Lazarus," which met with a hearty reception Tuesday night, and enabled Dixey to revive his former popularity with many old playgoers who still cherish memories of his "Adonis." The play, by Harvey O'Higgins and Harriet Ford, is of a higher order of thought and craftsmanship than the average, and develops by natural stages to a wholly satisfactory and novel ending.

Mr. Lazarus is a man who returns from the dead. Supposed to be killed on his wedding trip in a railway accident, his wife marries a patent medicine doctor who, by slow but sure degrees, gets possession of her insurance money and home left her by her first husband. He also ill-treats her daughter, born after her first husband's death, and when we are introduced to them, the family is occupying the mortgaged house, renting rooms and trying hard to make both ends meet, the daughter filling the place of a Cinderella as general housemaid. About this time the mysterious Mr. Lazarus turns up. He engages a room and takes observations, and very quickly informs himself on the true state of affairs. Very quickly, too, his beneficent offices begin, and finding his daughter in tears over her treatment by her stepfather, he betrays his identity. This leads to a moral housecleaning. Mrs. Lazarus, now grown old and fat, promptly dismisses the doctor, who tries to have her indicted for collecting the insur-

ance on a living husband, but proceeds to take possession of Number One. But Lazarus has all his life led a fancy-free existence as a miner and is not particularly pleased with the restrictions placed upon his habits. He quietly makes provisions for everybody concerned, lifts the mortgage, fixes a handsome sum payable to his wife and daughter, arranges for her marriage with a poor young artist, even provides for the disappointed doctor, who is thwarted at every turn, and then disappears as mysteriously as he came. This interesting complication is told in a light vein of graceful comedy, in which a tear is here and there mingled with a laugh, and in which Dixey, as Mr. Lazarus, even though he is disposed to slight the deeper undercurrents of feeling in certain scenes, is particularly happy. The piece has the distinct merit of a unique and absolutely logical ending. For in the end Mr. Lazarus is a disappointed man. His welcome is but perfunctory. His paternal relations to his daughter are not inspired by that spontaneous enthusiasm that he pictured. He has outgrown his wife, and having provided for both, he chooses the unconventional life to which he is accustomed and silently steals away with the consciousness that, after all, he has been only a visitor to cast a ray of sunshine in a dark corner of life.

One of the most agreeable impersonations of the season is seen in the playing of the role of the young artist by Tom Powers. He has a delightfully unstudied method of projecting his characterization and colors the part cleverly with the faintest suggestion of a Southern accent. Florine Arnold interprets the role of the wife in her accustomed manner of a veteran actress, though with a slight over accentuation. Miss Le Gallienne keeps growing with her opportunities, and exercises a discreet restraint of her usual ebullience of spirits in her playing of the part of the daughter. Her performance is unexceptionable. William T. Clarke makes Dr. Sylvester, the second husband, something quite individual and striking, and Miss Ascaraga is very acceptable as his daughter.

### "FLORA BELLA"

An Operetta in Three Acts. Book by Felix Doermann. Revised and Adapted by Cosmo Hamilton and Dorothy Donnelly. Music by Charles Cuiviller and Milton Schwarzwald. Staged by Richard Ordynski. Produced by John Cort at the Casino Theater, Sept. 11.

Lodovic, the butler..... Gilbert Clayton  
Baron Tiso Obionsky..... Mortimer H. Weldon  
Countess Ola Drubetaky..... Muriel Hudson  
Count Sergiey Wronoffsky..... Lawrence Grossmith  
Princess Manja Demidoff..... Lina Abarbanell  
Sophie, the maid..... Kate Stout  
Prince Nicholas Demidoff..... Chas. Purcell  
Kosloff..... Adolph Link  
Madame Vera Ludofsky..... Juliette Lippe  
Rosset, manager of "The Sign of the Golden Cal."..... Robt. O'Connor

No further proof of the efficacy of hyphenism may be offered than the success of "Flora Bella," an operetta which ushered in John Cort's new season at the Casino Theater last Monday night. Felix Doermann, a German, penned the original book. Charles Cuiviller, a Frenchman, composed the score. Milton Schwarzwald, a German, wrote additional numbers. Cosmo Hamilton, an Englishman, adapted the work for American presentation. Dorothy Donnelly, an American, revised it still further. Richard Ordynski, a Pole, staged it and Joseph Urban, an Austrian, painted the scenery. There you have indisputable evidence that international prejudices can be forgotten when there is a box-office looming large and prosperous on the theatrical horizon.

The greatest attraction of "Flora Bella" before the opening curtain rose upon it was the promise of a distinguished score by Mr. Cuiviller. We remembered his brilliant and musically efforts for "The Little Domino" of two seasons ago, and wondered if he he was able to duplicate them. Frankly, he has not, but he has given us music which is always charming and frequently distinctive. He knows the hidden wells of orchestral arrangement and plays cunningly upon your imagination. Unfortunately, his librettist has not furnished him with many opportunities to exhibit his secrets, and being an orthodox composer, he adheres scrupulously to the atmosphere of the setting.

In "Flora Bella," a new locale is presented. So far as we can recall Russia has never been drawn upon as the setting of a modern comic opera. It offers unlimited possibilities for the bizarre and the picturesque and the romantic. But these, after a brief introduction, are not seen with an imaginative eye. Cuiviller does manage, once in a while, to stray away from his somewhat conventional French text, most noticeably in a dance duet, called "Cat and Dog." Here he gives us strains that are delightful and fascinating in their suggestion of Russian romance and, strange to say, Russian humor. This number has abandon, it has ardor, but it also has pliancy—the pliancy of the Imperial Ballet.

When it comes to the book, the second element, you pause to consider wherein Mr. Hamilton has tried to surpass his numerous Broadway competitors. Apparently he has taken his cue from what he believes to be the standard of quality of musical plays on the Rialto, and instead of giving us a romantic operetta of a character which keeps an even line between ultra high-

browism and definite lowbrowism, he has effectually followed Broadway tradition and given us another French farce set to music. As a result, we were compelled to be satisfied with a familiar form of musical comedy improved by being delightfully sung and played.

It is not the Hamilton of "The Blindness of Virtue" who is dipping his industrious pen in musical comedy ink. It is rather the Hamilton of the "blindness of passion." There was a prince of impetuosity and waywardness, whose love for his wife had cooled because she had adopted the most precise and modest conduct to hide her early career in a Petrograd cabaret. The wife in her loneliness yields to the fearful plea of her former dancing teacher to resume her place in the restaurant for a night. The plan is about to be discovered by the husband when he is led to believe that the cabaret favorite was his wife's twin sister. To woo and win the gay and dashing sister, is straightway his intent, and all hands are off for Petrograd. There his passion is conveniently or Hamiltonianly blind. Unconsciously, he makes violent love to his own wife in the manner of all stupid musical comedy heroes, and when her frigidity seems permanent he declares that "ice will always melt near a furnace." The final curtain brings an end to the duplicity and husband and wife are observed safe in each others arms, quite far from alarums.

Lina Abarbanell, in the title-role, proved as captivating as in the great days of "The Merry Widow," singing with exquisite tone and playing with an artistic subtlety that reminded one of Fritzi Scheff. Lawrence Grossmith ambled about as an impetuous count who never allowed his debts to stand in the way of winning women. The subtly and poise with which he scored his actions and speeches were in marked contrast to the efforts of Messrs. Purcell and Weldon. Mr. Purcell has a splendid voice which he uses to good advantage, but his acting ability is decidedly amateurish. Mr. Weldon utterly lacks personality. Muriel Hudson billieburked pleasantly. Robert O'Connor was a capital French restaurateur.

It remained, however, for Adolph Link to win the acting honors of the evening by his remarkably delicate and sympathetic performance of the old dancing teacher. Grant and Wing, a team of dancers new to Broadway, literally "stopped the show" with a display of exceptional agility.

The settings were in Joseph Urban's best mood. The first scene, a Russian country house, showed latticed windows extending to the ceiling, through which hanging gardens could be seen far in the background. The cabaret setting, which resembled a church crypt, gave us the impression that novelty is to be sought at all costs in restaurant scenes.

### CONCERT AT THE MANHATTAN

Under new management and freshly decorated the Manhattan Opera House opened its season last Sunday night with an interesting concert, the first of a series of Sunday night entertainments at popular prices. There was an orchestra of about sixty-five players, conducted by Chevalier Oscar Spireanu, who is a new figure on the local concert stage.

Three soloists were provided, Leo Ornstein, pianist; Louis Siegel, violinist, and Mme. Eugenie Fonarova, contralto. The programme was of generous proportions and was well arranged. Leo Ornstein played Rubinstein piano concerto in D minor with plenty of temperament, Louis Siegel in E major, and Mme. Eugenie Fonarova, Russian contralto, new to New York, sang an aria from "Samson and Delilah" and other selections. She has a pleasing voice, of good range and sings with fairly good style. All of the soloists were called upon to give encores.

### "THE GREAT LOVER" RETURNS

The Candler Theater, redecorated and rechristened and in the future to be known as the C and H Theater, began its third season on Monday evening, Sept. 4, with Leo Ditrichstein in his comedy success "The Great Lover," as the attraction.

The engagement of "The Great Lover" is for four weeks only. At its conclusion, the play will be presented for one week in Detroit with extended engagements in Chicago, Boston, Philadelphia and other large cities.

Mr. Ditrichstein's supporting company is practically the same as that which appeared with him last season at the Longacre Theater, including Betty Calliah, Essex Dane, Anna McNaughton, Camilla Dalberg, Florence Page, Nina Gray, Elaine Hall, Alma Wolfe, Cora Witherspoon, Arthur Lewis, Lee Millar, Arthur Klein, Malcolm Fassett, John Redoulin, William Ricciardi, Frederick Macklyn, George Romalin, Alfred Kappeler, Antonio Salerno, Alexis H. Polanov and Julian Little.

### VAUDEVILLE SEASON BEGINS

The vaudeville theaters are fast beginning their new season activities. By next Monday the entire Keith circuit of theaters in Greater New York will be in operation. In Brooklyn the Bushwick Theater opened on Sept. 4, while the Orpheum will begin its season on Sept. 18. The Prospect Theater remained open all Summer. In Manhattan the Alhambra opened its doors Sept. 11, while the Colonial will begin operations next Monday afternoon. The Palace and Royal theaters remain open all year.

### ACTORS' EQUITY ASSO'N

Players Should Insist on Contracts for Entire Season of Production

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the Association.

It is the practice of some managers to engage successful actors, to whom they must pay large salaries, for new productions, and to claim credit for their "perfect" or "typical" casts. The new play being once on and running, cheaper actors are employed by these tricky producers to supplant the "typical" ones, who are dismissed with two weeks' notice.

Actors chosen to originate parts in new productions should insist upon getting contracts for the run of the play or for the season.

We have frequently to point out to members that an informal oral agreement in which salary and the part in the play only are mentioned, and where the length of the term of employment is not definitely stated, leaves the actor with no redress if he is let out during rehearsals. A court cannot infer from such a transaction that there was a contract either for the season or for the run, for these are special contracts and are usually not entered into without strong inducements on both sides. There would be almost as much embarrassment to actors as to managers if the free-and-easy, indefinite conversation that usually constitutes the "contract" when no written document is signed were to be construed as tying up both sides irrevocably.

A delinquent member writes us: "From personal experience I believe the officers of the A. E. A. are more sympathetic with fraudulent managers than with suffering actors."

We have written this member to learn, if possible, what experience she means. Our files carry no record of a case that includes her name.

We are being continually called upon to judge the facts that are presented to us by the different parties to a controversy. Now and then we are charged with being prejudiced by the actor who may not have received everything his own way. We are willing to admit our fallibility, but we deny absolutely that any arbitrament has ever been swung by personal favor. Members of the Council have been ruled against more than once, where they happened to be involved.

By Order of the Council.

### OUTSIDE THE CITY

The Western company of "It Pays to Advertise" opened its season at Poughkeepsie on Sept. 4, under the direction of Cohen and Harris. The cast included George Sweet, James J. Mulry, Earl Craddock, Allene Durano, Desiree Attempie, Page Spencer, Fred Mason Emerson, George G. Haines, William H. Pendergast, Marion H. Barrie, and M. J. Sullivan.

"Sport of Law," a new play by Stuart Fox, was presented in Baltimore, September 4, at Ford's Opera House by Walter N. Lawrence. It is a drama fashioned from the complications which arise through the construction placed on the legal term "contributory negligence." Mary Roland has the leading part. In the cast are Frederick Truesdell, Madeline Moore, Ogden Crane, Caroline Campe, William Bonnell, Adrienne Bonnell, Harry Burchart, Fred W. Peters and Martin Cheesman.

The Shuberts are sending two companies of "Hobson's Choice" on tour this year. The Western company will start Sept. 24 at Milwaukee, Wis., and go to the Coast. Viola Roach and Galwey Herbert will play the leading roles, supported by Max Vincent, Noel Tearle, Phyllis Birkett, Warren Hill, Grace Atherton, David Bevans and H. Donnelly. E. Eden Payne is again producing the play for the Shuberts.

"The Song of Songs" was presented at the Morosco Theater, Los Angeles, on Sept. 10, with Maude Fealy in the leading role. Others in the cast are Edmund Lowe, Lillian Elliott, Mary Baker, Herbert Farjon, Gertrude Maitland, and Douglas MacLean.

### DIED

MORTON.—Drew Morton, an actor and stage director who retired two years ago as a director of the Lubin Motion Picture Company, died in the German Hospital, Sept. 3 in his sixty-first year. His funeral will be under the auspices of the Actors' Fund.

GRIFFITH.—Samuel Morton Griffith, an old actor in the Northwest, died recently at the Mountain View Sanatorium, State of Washington. With his wife, Mrs. Lillian Griffith, who played opposite him in early days, and who survives him, Mr. Griffith went West in 1902. He gave up his profession three years ago on account of failing health.

ARMSTRONG.—Friends of Mat Armstrong will be sorry to learn of the death, on Sept. 1, of his son, Emil G. Armstrong, aged forty-seven years. This is the second of Mr. Armstrong's sons to die. Otto H. Armstrong having passed away in New York City about ten years ago.

NUSENT.—Owen Nugent, a writer of plays of a political character, died at his home in Kansas City, Kan., Sept. 1 of organic heart trouble. He was 74 years old.





## AN ACTOR-SOLDIER.

Henry Mortimer as a Member of Company A, Seventh Regiment, Military Training Camp, Plattsburgh, N. Y.

## TO GIVE "DE LUXE ANNIE"

Arthur Hammerstein Gets Dramatic Rights to Short Story by Scammon Lockwood

Arthur Hammerstein has obtained, through the office of Laura D. Wilck, play agent, the dramatic rights to "De Luxe Annie," a short story by Scammon Lockwood, which was recently published in the *Saturday Evening Post*. Edward Clark, author of "Coat Tales," has been commissioned to make the dramatization. It will be produced during the holidays.

## KILLED IN AUTO ACCIDENT

Vivian Darville, twenty years old, until recently a member of the chorus at the Winter Garden, was killed while seated in an automobile as it grazed a loaded hay wagon on Pelham Bay Bridge, the Bronx, before daylight last Sunday morning. Harry A. Lambert, of No. 2954 Decatur Avenue, the Bronx, driving the automobile, said the wagon was on the wrong side of the road and that in passing it a part of the wooden frame projecting from under the load of hay hit Miss Darville.

## "LILAC DOMINO" AT THE STANDARD

Andreas Dippel's production of "The Lilac Domino" began its third season at the Standard Theater last Monday night. The score of the operetta, it will be recalled, is by Charles Cuvillier, whose new work, "Flora Bella," has just been produced at the Casino. In the cast of "The Lilac Domino" are Yvonne Darle, Marie Hamilton, Andrea Cordray, Bradford Kirkbridge, and Joseph Carey.

## MUSICAL COMEDY FOR ANNA HELD

It has been decided that the Anna Held production, scheduled to open in October at a Shubert Theater, will be a musical comedy, instead of a revue, as announced. It was at first determined to present a revue. The change in plan was made in order that Miss Held might have a vehicle more in keeping with her past successes.

## TO HOLD "DRAMATIC DAY"

"Dramatic Day" will be observed in the club rooms of the Professional Woman's League, at No. 1999 Broadway, on Sept. 18. Mrs. Owen Kildare, chairman, has appointed Ann Warrington chairman of the day. The subject will be "Scots and Scotland," and Miss Warrington will recite the Rev. John Leighton's poem, "Baptism of the Halm."

## PLAY BY KROWS AND SWARTOUT

Arthur Edwin Krows and Norman Lee Swartout are collaborating upon a comedy to be produced late this season under the title of "Fisherman's Luck." Mr. Krows is at present engaged in publicity work for the Triangle Film Company. He was formerly press representative for Winthrop Ames.

Mr. Swartout is the author of "Two Janes" and "The Belle of Burmah," two plays which will be presented this season.

## NEW FARCE BY THE CHESTERS

"Business Before Pleasure," a new farce by Mr. and Mrs. George Randolph Chester, has been accepted for production by H. H. Frasee. A cast is being engaged and rehearsals will begin next Monday.

## "UP STAIRS AND DOWN"

"Up Stairs and Down," a comedy by Frederic and Fanny Hatton, will be produced by Oliver Morosco at the Cort Theater on Sept. 25.

## WARFIELD IN REVIVAL

To Reopen Knickerbocker Theater in His Old Success, "The Music Master"

Having indefinitely postponed David Warfield's New York appearance in "Van Der Decken," a play of the Flying Dutchman legend, David Belasco will present Mr. Warfield in a revival of "The Music Master" as the opening attraction at the Knickerbocker Theater, early in October. This will be the actor's first appearance in his old success in eight years. This season announced exclusively last Spring that plans for the production here of "Van Der Decken" had been temporarily abandoned.

To support Mr. Warfield in "The Music Master," Mr. Belasco has engaged many of the original company, which include Marie Bates, Jane Cooper, Helen Weir, Eleanor Barry, Rose Bakstonski, Gertrude Valentine, Charles Abbott, William Boag, Louis Hendricks, Tony Bevan, Edward Moller, Auguste Aramiri, H. G. Carlton, Thomas Gilbert, George Harcourt, Griffith Lust and Alexander C. Rivers.

## GRAND OPERA IN MIDDLE WEST

The Cleveland Grand Opera company, a new organization, has just been formed for the presentation of grand opera in Cleveland, Pittsburgh, Cincinnati and Detroit. Loomis Taylor, formerly a stage director at the Metropolitan Opera House, has been appointed general director of the company.

The company will give afternoon and evening performances each day that it plays. Mondays will be devoted to Cleveland, Wednesdays the company will appear in Pittsburgh, Cincinnati will hear it Thursdays, and on Saturdays it will go to Detroit. The opening date is Nov. 27, and the season will last six weeks, until Jan. 6.

The members of the organization include several singers who have appeared before New York audiences. Among the sopranos will be Yvonne de Treville, Eugenia Fonariova, Bettina Freeman, and Juanita Prewett. Among the mezzo-sopranos and contraltos will be Eleanor de Cinceros, Jeanne Maubourg, Maria Lanskas, and Lillian Eubank. Carl Jörn and Antoine de Vally head the tenors, and the baritones and basses include Graham Marr, Frans Egenleff, Henry Weldon, Henri Scott, Charles Boyer, and Alfred Kaufman. The conductors will be Ernst Knoch for the German operas, and Oscar Spireseu of the Monnaie in Brussels. The repertoire will include German, French, and Italian works sung in the original languages.

## AL. H. WILSON IN IRISH PLAY

READING, PA. (Special).—Al. H. Wilson, who for many years has been appearing as a German dialect and singing comedian, opened his new season at the Academy of Music, Sept. 4, in a play of Irish life by Herbert Hall Winslow, entitled "My Killarney Rose." Mr. Wilson's new departure from his former vehicles seemed a good move, judging from the enthusiastic applause of the audience. The comedian played the part of Tom Carey, an Irishman, whose rollicking nature leads him into a bewildering lot of adventures. As usual, he sang a number of songs.

Mr. Wilson's supporting company includes Laura Lemmers, William Cullington, William S. Gill, Edward F. Settle, Roy R. Williams, Charles E. Adams, Rose Doyle, Mattie Edwards, and Edna Hill.

## M. S. BENTHAM ACTIVE

M. S. Bentham is arranging a brief vaudeville season for Marie Cahill, before the comedienne opens in a musical comedy production. Miss Cahill has been resting for the past few weeks at the Gledney Farm at White Plains.

Mr. Bentham has signed John T. Murray for a prominent role with the next Winter Garden production.

Nan Halperin has just been held over a second week at Keith's in Boston, owing to an unusual hit. Miss Halperin holds the long contract record for Keith vaudeville, having received a three years' contract.

## DEATH OF OLD ACTRESS

PHILADELPHIA (Special).—Florence Reed, famous as an actress a generation ago and the youngest sister of the late Roland Reed, the comedian, died September 5, in a little house at 908 Wood Street. A policeman passing the house saw an old woman crying bitterly in the doorway. She was Laura Reed, Roland Reed's eldest sister. She told the policeman that her sister, Florence, had just died and that she was all alone and didn't know what to do. The sisters had been living together for years in comfort through the generosity of their niece, Florence Reed, the actress, who recently married Malcolm Williams, a moving picture star.

## NEVER ON CHAUTAUQUA CIRCUIT

Walter Floyd, manager of Walker White-side, writes THE MIRROR that Mr. White-side did not head an organization last season presenting "The Melting Pot," under the direction of the Redpath Bureau, as has been reported.

"Mr. White-side," states Mr. Floyd, "has never appeared under any management in this play other than the Liebler Company, the original producers, except the London engagement, which was under the direction of Gaston Mayer, and fourteen special performances last season, when his tour was directed by John Cort."

## MAUDE FEALY

## SUCCESS IN LOS ANGELES MOROSCO THEATER

UNDER OLIVER MOROSCO'S MANAGEMENT

Opened September 3rd as Lily Kardos, in Suderman's "Song of Songs," for a protracted run. The following extracts from the September 4th press of Los Angeles, indicate the individual success; achieved.

## Maude Fealy Scores Hit in "Song of Songs."

Lily Kardos in one of the most pitiful, most real, most gripping characters that has ever been drawn in an American play. Maude Fealy is triumphantly successful in her portrayal. She never "acts." Deeply, quietly, with feminine, but not sensuous, appeal, she is "Lily." It is a difficult part full of big scenes, and widely varying emotions. Not once does Miss Fealy hit the wrong note. Her last act rises to genius, while her big scenes in the third and fourth acts are magnificent in their daring realism.—*Los Angeles Evening Herald*, September 4th, 1916.

## Maude Fealy Starting in "Song of Songs."

Outstanding among the lights that shone upon the stage and throughout the piece are Maude Fealy and Edmund Lowe. Beautiful, emotional, sweet and dainty, Miss Fealy is the real woman—a woman swayed by passion, endearing words and a great love. And when at the end, when her sorrow was almost too great to bear and she lay there on her bed and shed real tears, she was the star we all knew her to be.—*Los Angeles Examiner*, September 4th, 1916.

## Maude Fealy, Morosco Theater Favorite.

Miss Maude Fealy, sincere and innately clean handling of the role of Lily Kardos in "The Song of Songs" did much to relieve the general impression of sordidness created by that play yesterday when it was presented at the Morosco theater for the first time in Los Angeles.—*Evening Express*, Los Angeles, September 4th, 1916.

## OTHER PRESS COMMENT

## Maude Fealy, Lily in "The Song of Songs."

Some of these things are mitigated by the charm and discreet playing of the leading role of Lily Kardos by Maude Fealy. Historically, it is a strong role. Miss Fealy's ingratiating qualities and beauty invested Lily with such sympathetic powers that the grossness of the working material was partly obscured. Her moods were fearfully exposed.

## Henry Christeen Warnack says:

Not to concede ungrudgingly that Miss Maude Fealy has created the part of "Lily" exquisitely, would be both narrow and unfair.

## HORACE BRAHAM

Management DAVID BELASCO

## MARISE NAUGHTON

(Returned from France)

Leading Woman

AT LIBERTY

Address care DRAMATIC MIRROR.

## NEW INCORPORATIONS

ALBANY (Special).—Articles of incorporation by the following new amusement concerns were filed here last week:

Midnight Kiss Theatrical Company, New York city. To produce and exploit theatrical and other stage attractions. Capital, \$5,000. Directors: John Quirk, Richard C. Daniel, and Charles E. Severo, 107 West Forty-third Street, New York city.

Con-Conrad-Robert Marks, Inc., New York city. To provide for the production of theatrical operatic and other attractions, and to act as proprietors and managers of the theaters. Capital, \$5,000. Directors: Con Conrad, Arthur Conrad, and Robert Marks, 220 West Forty-second Street, New York city.

The Garrick Building Company, New York city. To construct and operate theaters and engage in a general theatrical and amusement business. Capital, \$10,000. Directors: Milton Wolf, Edward Davidow, and Edward Margolies, 632 Fifth Avenue, New York city.

Italian Theatrical Company, New York city. To present plays, operas, and other productions, and conduct theaters and music halls. Capital, \$5,000. Directors: Giuseppe Vitale, Michael G. Rini, and Alfredo Aratoli, 285 East Houston Street, New York city.

## "BUNKER BEAN" FOR THE ASTOR

Joseph Brooks will present Taylor Holmes in "His Majesty, Bunker Bean," a dramatization by Lee Wilson Dodd of the Harry Leon Wilson stories, at the Astor Theater on Oct. 2. The play ran for several months last season at the Cort Theater, Chicago.

## COMING AND GOING

Sam Colt, operated on for appendicitis July 10, 1916, at Miss Alston's sanitarium, by Doctors Leiser and Erdmann, is recuperating at his home, Roxbury, Conn.

Col. George Arlington is advertising the third interest he owns in the 101 Ranch—Buffalo Bill show for sale.

Albert Andrus has been engaged for a second season to play the part of Pere Rarabien in "The Garden of Allah." The play began its tour in Newark, N. J., on September 2. Mr. and Mrs. Andrus have been spending the summer in their bungalow at Beechhurst, L. I.

Gladys Hopetown, who played in "The Second Mrs. Tanqueray" and "Pygmalion" last season, with Mrs. Patrick Campbell, opened in Toronto on Monday, Sept. 11, in "The Black Feather."

Gertrude Maitland, who was with Maude Fulton in "The Brat" during its long run in San Francisco and Los Angeles, under the direction of Oliver Morosco, is now at the Morosco in Los Angeles.

Louise Galloway has been engaged by the Shuberts for "Her Soldier Boy," a musical comedy, now in preparation for early production.

Allen K. Foster, who arranged the dances for "The Passing Show of 1916," as well

as "The Girl from Brazil," has been engaged to stage the dances for the new Winter Garden show.

Vera Fuller Mellich has been engaged by Silvio Hein for the role of Anne Page in "The Merry Wives of Windsor," in which he will star Thomas A. Wise. Constance Collier, and Isabel Irving. Miss Mellich is the daughter of Fuller Mellich and made her stage debut with Billie Burke in "The Mind the Paint Girl." She also appeared in "The Blindness of Virtue," and "Under Cover," and was in the Henry Jewett Shakespearean repertoire company at the Boston Opera House.

Fenimore Cooper Towne has engaged Fred Frear to appear in the condensed vaudeville version of "Other People's Money," by Edward Owings Towne. The part is the one formerly played in this country, and in England, by Gerald Griffin.

E. J. Connelly has returned to New York after a vacation at his country place on Lake Sunapee, N. H.

Robert Mantell, Jr., has been engaged by Silvio Hein for the role of Nym in the revival of "The Merry Wives of Windsor," in which Thomas A. Wise will be starred.

Robert Eden will be seen on Broadway this season, having signed up with a prominent management for a new production.

The Chicago Little Theater Co., Mr. Maurice Browne, director, has accepted a one-act play, "Listening," by John Red-head Towne, Jr., Cincinnati correspondent of the MIRROR.

Ford S. Anderson, who has been manager of the Wilmer and Vincent interests for many years was recently tendered a farewell dinner by the Rotary Club at Hotel Utica, Aug. 25. Mr. Anderson is to take up new duties in New York soon.

The first company to find itself engulfed in the unfortunate circumstances that often surround "angel" attractions in the one-night stands was "Miss U. S. A.," which was sent out of Chicago under the management of Paul Bauer. The troupe opened at Benton, Harbor, Mich., and the next day got \$400 to \$500 at Battle Creek, Mich. Bauer is said to have disappeared. The manager of the Majestic at Fort Wayne, Ind., advanced \$48 to get people there. The angel is said to have been a corkscrew manufacturer at Lincoln, Ill., named Hittler. He was to have had his corkscrew advertised along with the show, but the advance agent forgot this detail.

Norman Hackett has joined "The Bird of Paradise" company.

Little Wilson, who has recently returned from an engagement in Australia, and John P. MacSweeney have been added to the cast of "The Blue Envelope," which Richard Lambert will send on tour this season.

Mr. Al. Beckerich, who for the past eighteen months has been the manager of the Roma Theater, Berlin, Ont., Canada, has resigned from that place and taken up the managerial reins of the Lyric Theater, Jamestown, N. Y. He opened the season on Labor Day in vaudeville, with two changes weekly. The house is controlled by Slotkin and Penney, of Buffalo and Rochester, respectively.



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**PLAYS PUT ON LAST WEEK**

"Old Lady 31," Produced by Lee Kugel in Schenectady—"Mrs. Murphy's Second Husband" at Atlantic City

SCHENECTADY, N. Y. (Special).—"Old Lady 31," a four-act comedy by Rachel Crothers, suggested by Louise Forslund's novel and produced by Lee Kugel, had its initial presentation at the Van Curler, Labor Day. In it, Emma Dunn seems to have found another vehicle especially adapted to her talents, and, in the role of the wife of a poverty-stricken sea captain, her simplicity and sincerity win for her the sympathy of the audience.

The story discloses the fact of an elderly couple who have lost their home and fortune and are about to separate, he going to the poor farm and she to the old ladies' home. However, by the grace of the other inmates of the Home, who feel sorry at having to see the old couple part, the old man is accepted as Old Lady 31. The entire action takes place at the Home, amidst the surroundings of a quaint old New England village. A feature of the play is the unusually large number of elderly women introduced, thus affording the author a wide range for characterization. An exceptionally fine cast has been selected to support Miss Dunn, notably among whom is Reginald Barlow, whose portrayal of the old sea captain is truly remarkable. Others adding materially are Vivian O'Brien, Mrs. Felix Morris, Maude Sinclair, John B. Maher, Beatrice Prentice, and Stuart Sage, the last two furnishing the incidental love story.

The complete cast:  
Angy ..... Emma Dunn  
Abie ..... Reginald Barlow  
Nancy ..... Vivian O'Brien  
Mrs. Homans ..... Mrs. Felix Morris  
Sarah Jane ..... Maude Sinclair  
Abigail ..... Anna Bates  
Flores ..... May Gaiyer  
Mary ..... Beatrice Prentice  
John ..... Stuart Sage  
Mike ..... John B. Maher  
Elizabeth ..... Elizabeth Leroy  
Minerva ..... Lottie Church  
Gruany ..... Mary Davis  
Samuel ..... Leslie Hunt  
NAT SAHR.

ATLANTIC CITY, N. J. (Special).—"The Fall and Winter season at the New Nixon, under the International Circuit policy, began Sept. 4, with

a three-day's engagement of Gracie Emmett in "Mrs. Murphy's Second Husband." The Irish comedienne was good of her kind but the play will never do. The comedy wouldn't amuse a Camden audience and is not worth the admission price of fifty cents. It is only natural, however, to expect that quite a few unworthy plays will obtain bookings under the guidance of the International circuit, but as this new and interesting organization sets under way it is to be hoped that the unworthy plays will drop by the wayside by reason of their own demerits. There is no reason why good sensible plays should not be presented with satisfactory casts at popular prices. The International circuit promises to do this. Let the promoters of this organization remember, however, that stock companies are their most serious rivals since they present acceptable players in old but successful plays. At low admission prices one can expect but fair actors to interpret the roles. The plays must be good plays. Their prowess alone will never fill the box office till, if the International circuit plays are not good the pendulum will naturally swing in favor of the stock companies.

"Madam Spy," by Lee Morrison and Harry Clay Blaney, was the attraction at the Nixon three days (Sept. 11-12-13). Herbert Clifton, billed as "The world's premier male soprano," plays the name part.  
At the Apollo, "Hit-the-Trail-Holiday," which gave many players their first genuine laugh, had a worthy successor in "Potash and Perimeter in Society," week Sept. 4. Barney Hernandez continues to interpret the role of Abe Potash in his imitable manner, while Charles Lipson is seen in Julius Tannen's former role of "Mawrns." The other members of the cast are: Maurice Barrett, as "Marka Pasinsky"; Jennie Moskowitz, as "Rosie Potash"; Lottie Kendall, as "Ruth Perimeter"; and Robert Newman, as "Mosart Robiner." Business good. Victor Herbert's "The Princess Pat" played a return engagement at the Apollo, week Sept. 11. Ray Samuels, Windsor McKay and Harry Beresford and company, shared honors for first place on the Labor Day bill at Keith's, Moncon Bros., Charles L. Fletcher, Nip and Tuck, were among the other acts.  
FREDERICK C. RUSSELL.

**"MISSION PLAY" COMING EAST**

Historical Production from California with All-California Cast for the Road

LOS ANGELES (Special).—"For the first time in the career of the 'Mission Play' it is showing in a legitimate playhouse. The Mission Opera House, Cal., the show depicting the early California life of the Missions before it takes its road to the East. 'The Mission Play' portrays its particular historical period most accurately and all the members of the cast are Californians. Miss Lucetta Del Valle, the beautiful leading woman for several seasons past, takes the same role en route. The late George Osborne, who portrayed Father Junipero Serra so vividly, is not here to lend his charm in that wonderful part, but the new cast promises to ably replace the well-loved Osborne.  
The Morocco offers the sensational Sunderland success, the "Song of Songs." The charming young actress, Miss Maude Fealy, is the heroine, Lily Kardos, and plays this dramatic role very ably, and Edmund Love will be welcomed back after his two weeks absence from the company.  
The Orpheum offers a really remarkable programme: First, and foremost, is Nora Bayes—acknowledged queen of singing comedienne. She has a riotous success in San Francisco. The Rondini Bros., the exponents of piano accordion playing—Harry Holman in "Adam Kiljoy"—and the charming comedy sketch, "Petticoats," with Grace Dunbar Nile are others of this fine offering of the big vaudeville house.

At the Burbank, Geo. M. Cohan's musical farce, "45 Minutes from Broadway," is tickling the risibilities of the patrons. In the cast are Edith Lyne, Warner Baxter, Frank Darien, Bobby Roberts, John Burton, Vera Lewis, Jas. Corahan and many others.  
Pantages has a headliner—a sketch sparkling with fun—called "The Elopers." It carries one of the best looking choruses of the vaudeville season.  
Oct. 3 brings to Los Angeles that world-famous and universally loved genius of the piano, Faderewski.  
J. VAN CARTMELL.

**NEWARK, N. J. BILLS**

NEWARK, N. J. (Special).—"The Aborn Opera company closed their twelve-week's engagement, giving three performances, at Olympic Park, Labor Day, ending one of the most successful engagements on record at the above park. The Newark Theatre is a thing of the past and the building is now being wrecked to make room for a magnificent theater. "The Garden of Allah" was most beautifully produced at the Broad (formerly Shubert's), Sept. 2-5, to crowded houses. Jane Cow in "Common Clay," week Sept. 11. "Rolling Stones" was the opening bill for the Park Palace, which is to be the home of the legitimate drama this season. An excellent cast, including George F. Smithfield, Joseph J. Kelly, Earl Yeawer, Esther Weiss, and Dorothy Navarre, Jean McAlpin, and "Texas," follows.  
"The Maids of America" proved a mighty good burlesque show at Miner's Empire, Sept. 4-9. The cast included Alfarretta Symonds, Al. K. Hall, Bobby Barry, Harry Brooks, Joseph Weston, Billy Hill, Mary Mack, Calvert Shane, and Blisland. Next week, Spiegel's review.  
At Proctor's Palace a good all-around programme, including Ruth Hays, Genevieve Cliff and company, Jack Dudley and company, Harry Ellis, Kennedy, Bud Burr, Burns and Kleeven, Eduardo and Eliza Casino, Jones and Stryver, Van and Belle.  
At Keeney's the usual good bill including Frank Gardner and company, Miss Steiner and company, Schwartz Bros. and company, Daisy Harcourt, Jimmy Dunn, Tom Almond and company, Riene Parker, and Pete Barlow's Circus.  
The Lyric has been redecorated and renovated, and will be devoted to vaudeville and pictures for the season.  
At Loew's "Miss Hamlet," which features Gladys Davies, Sadie Burke, Trizie Smyth, Thomas Donnelly, Vic Kennedy. Others on the bill are Nellie Monahan, Andrew Kelly, Daniels and Conrad, the Tyro Trio, Sidney and Towley.

**BIG CARDS AT SYRACUSE**

SYRACUSE, N. Y. (Special).—"Pom-Pom," with Mital Hajes and Tom McNaughton, was offered at the Empire at three performances, Aug. 29-30, to good houses.  
"Yankee Doodle Dick," with Tom Moore, the popular movie actor in the principal role, played three performances at the Empire, Aug. 31-Sept. 2. The play was offered for the first time on any stage in Rochester Thursday of the preceding week; therefore it came to Syracuse, where it was very favorably received.  
Montgomery and Stone offered "Chin Chin," Sept. 4-5-6, to the local theatergoers. Fred Stone caused a continual round of laughter, and the piece was greeted throughout with applause which was the loudest heard here in years. The "S. R. O." sign was hung out fifteen minutes before the beginning of each evening performance and many were turned away each night. The matinee house was also full. The hit of the play seemed to be the Saxophone Quintet, the Tango Dance by Fred Stone and Violet Zell, and the ventriloquist sketch also by Fred Stone. The scenic effects and costumes were especially brilliant and pretty. If "Chin Chin" should return, again at a later date, it would surely draw another crowded house. Emma Dunn in "Old Lady 31," Sept. 7-9. "Pollyanna," Sept. 11-15. Wieting, Sept. 11-13. "Path of the World," "Very Good Eddie," Sept. 14-16.  
FREDERICK E. NORTON.

**ALBANY, N. Y. SEASON**

ALBANY, N. Y. (Special).—"The regular theatrical season, which opens the current week, promises well. Manager City 9, Bill, of Harryman Bleecker Hall, announces a splendid list of attractions which includes A. H. Woods company in "Common Clay," the first half of the week. "The Blue Paradise," Sept. 14, and the San Carlo Grand Opera company the balance of the week.  
Clune's Cinema spectacle, "Ramona," with music by the Boston Symphony Ladies Orchestra, drew large audiences week Sept. 4-9.  
At Proctor's Grand, Sept. 4-9, an extraordinary vaudeville bill was offered which attracted tremendous audiences. The leading acts were: Mausadula and company, Anthony and Mack, Four Charles, Dorothy Brenner, Charles Rogers and company, Charles Fletcher and Anita, Siegart Theda Bara in "Under Two Flags" and Charlie Chaplin in "The Count," were the special feature film features.  
The Empire did an enormous week's business with the Bowery Burlesques as the drawing card. Billy Foster and Frank Harcourt are being featured this season and were supported by an excellent company of burlesque favorites.  
Vaudeville and pictures were strong drawing features at the Majestic, and big business was reported at the houses devoted exclusively to screen attractions.  
GEO W. HERRICK.

**OTTAWA**

OTTAWA, ONT. (Special).—"The Russell opened the season Sept. 11 with 'A Pair of Silk Stockings.' Molly McIntyre and all-British company in 'Silent But' Sept. 13, 14. 'It Pays to Advertise,' Sept. 15, 16.  
The Dominion Sept. 4-6: King and King, Orrin and Drew, Nison City Quartette, David S. Hall and company and Dreams of Art' to packed house at each performance.  
The Family Sept. 4-9: Good J. H. DeRex, and pictures to big business.

**STEIN'S  
MAKE-UP  
NEW YORK**



WASHINGTON

"Look, Who's Here" at Poli's—Notable Arrangement by Big Film Organization

WASHINGTON, D. C. (Special).—Poli's, the former Washington home of the Poli Stock Co., subleased for a period of time to the Union Co., operating the International Circuit—commenced season, Aug. 28, with Bickel and Watson in an attractive three-act musical comedy, entitled "Look, Who's Here." The past week's notably strong dramatic offering was "The Eternal Magdalen," with Eugene Blair as the star, surrounded by a most excellent support. The current week's offering is the Carl Mason melodrama, "For the Man She Loved," a play with a punch of compelling interest and strength. Fred H. Berger has been retained as manager.

The Belasco commenced operations with a Labor Day celebration with the film production of Helen Hunt Jackson's famous Indian serial story, "The Moon," which continues during the current week. Following comes seven weeks of "Unstoppable and Down," under the management of Oliver Morosco, continuing with "So Long Letty," "Her Soldier Boy," a new musical play; "Robinson Crusoe, Jr.," with Al Jolson; Frances Starr in a new play, and "Experience."

The news from the National is meagre, the regular season commencing rather later than usual. News, however, comes from the New York office of the Abner, that a two-week short season at this house may be expected shortly—a preliminary to the regular season at the Century Opera House—a repertoire under consideration to include such favorites as "Lohengrin," "Tannhauser," "William Tell," "Hansel and Gretel," "Thais," "Le Glacé," "Romeo and Juliet," "Boris Godunov," and "Jewels of the Madonna."

A letter from E. M. Newman makes mention of his Travel-talks to be given at the Belasco shortly. An important theatrical deal has been consummated by the Vitaphone-Lubin-Selig and Keaton film companies of New York and the new management of the Casino, whereby the house is given exclusive "first rights"—to show all productions of these big companies including "The Fall of a Nation," "The Battle Cry of War," a sequel to "The Battle Cry of War," "The Dawn of Freedom," a spectacle that deals with labor and capital in America, and the E. H. Southern films.

The current week's bill at Keith's is topped by a musical festival headed by "The Meister-singers," formed from the quartettes of Harvard-Schubert and Weber societies of Boston, assisted by several soloists, appearing in "The Flag Station," a big and notable vocal success duplicating a strong previous engagement. Other popular names on a programme of excellence included La Argentina, Stanley James, the Washington favorite comedian for several seasons; a prime stock favorite with the Columbia Players, and the Poli Stock is a welcome visitor in an attractive playlet, "Going Home." The current week's attractions at the Gayety is "The Bon Ton Girls."

BOSTON

"Her Naked Self," a Movie Melodrama for the First Time On Any Stage

BOSTON (Special).—Eugene Walter's play from the John Fox novel, "The Little Shepherd of Kingdom Come," after a brief try-out last Spring in Philadelphia, is now on again and is here for the reopening of the Plymouth. With George Dunn as Chad, Mark Price as Nathan Chase, Wallace Owen as Red Fox, Brigham Boyce as Major Buford, Daniel Ross as the elder Turner, and Harry Hadfield Jennie Kustace, Crosby Little, Grilla Smith and Robert Forrest in other important parts, the large cast is of general excellence, with the appealing simplicity of George Dunn's Chad as its most pleasurable single element. The play itself is somewhat episodic, but distinctly pleasing and—in its fairly successful reproduction of the atmosphere of the mountains—agreeably revel in scene and character.

As the opening attraction of the International Circuit's tenancy of the Castle Square, a play by Edmund Francis Hackett, "Her Naked Self" was last week produced for the first time on any stage. The play is a movie melodrama done on the stage—which means that the author has adopted expedient—something like the technique of "On Trial"—of progressing backwards in point of time. The plot concerns a murder, the police investigation, and enacted as the middle part of the play, the testimony of the suspected woman. There is a good deal of melodramatic power in the play, and a mixture of good dialogue and bad. The piece suffers by its title, which probably keeps some people away, and attracts but few. Mabel Montgomery, formerly of the Castle Square Stock company, plays the lead, and plays it well. William Mortimer as the rich man who is murdered, and Harry Cowan do good work also.

The current bills, "The Melody of Youth"; "Colonial"; "The Amber Empress"; "Tremont"; "Civilization"; "Shubert"; "Katinka"; "Wilbur"; "Very Good Eddie"; "Plymouth"; "The Little Shepherd of Kingdom Come"; "Park Square"; "Hit-the-Trail"; "Holliday"; "Castle Square"; "Mutt and Jeff's Wedding"; "Majestic"; "Where Are My Children?"

Henry Jewett is not yet ready to announce the personnel of the company with which he will reopen the Copier Theater, but he promises a high-grade organization and plays from the best of English and American modern dramatists. Josef Pasternack has made a most favorable impression as the conductor of the new season of "Pop Concerts" at Symphony Hall. Zuel Parenteau, composer of "The Amber Empress," who has been in town for some time, assisting in the shaping of that much-tinkered-with piece, was last week operated upon for appendicitis.

SAN FRANCISCO SPECIAL

SAN FRANCISCO (Special).—A bank bandit who held up the Mission bank the other day for over \$5,000 in gold and then attempted an escape and nearly succeeded, has a movie actress as a sweetheart. Her name is Estelle Haley also known as Helen Allen. She has employed an attorney to defend the bandit.

New Royal Theater, just built on Polk Street, costing \$200,000, opened Sept. 7. It is the last word in photoplay theaters. It has a \$25,000 organ and is owned by Karolyi, Czevy and Kopelheim, who own the Bright Street movie house. The English Club of the University of California has obtained permission from Bernard Shaw to produce "Androcles and the Lion" Oct. 7, at the Greek Theater.

World Film Co. has sued Nat A. Mazer for \$50,000 and has asked for an injunction. The Board of Supervisors have passed an ordinance abolishing the picture censors here, after a fight lasting eight months.

At the Columbia the Miller Players have done

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Charles Frohman presents  
**ANN MURDOCK**  
With a notable cast including Charles Cherry and Ferdinand Gottschalk, in a comedy in 3 acts.  
**PLEASE HELP EMILY**  
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DAVID BELASCO presents  
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H. H. Frazer presents  
**THE SILENT WITNESS**  
by Otto Hauerbach

so well with "Come Out of the Kitchen." That permission has been secured from the Eastern managers to allow the play to run two weeks longer, bringing the end to Sept. 18, one day before the company leaves for New York.

The new season of the Alcazar commenced at the matinee Sept. 4, presenting Eva Lang and John Halliday in "The Hawk." A full house greeted it.

The Corp is in its last seven days of "Canary Cottage," which has been a wonder for business and entertainment.

The Orpheum presented Mrs. Langtry in "Ashes," Lydell and Higgins, The Shorlocks, The Hawaiians, Lobse and Sterling are the new comers.

The Empress has The Joy Riders, Hugh Emmett, 5 Belmonts, and Zoeller Trio. Pantages has "Brides of the Desert," Cameron and O'Connell, Ed. Blondell, The Dog Queen and Models de Luxe.

A. T. BARNETT.

RADIANT OUTLOOK IN ATLANTA

ATLANTA, GA. (Special).—While folks here are waiting for the onrush of the regular road attractions, which are scheduled to sweep through Dixie during the sunny season of 1916-17, Gertrude Vanderbilt is winning smiles and applause and creditable newspaper notices through her appearance with George Moore; Manager Ted Hardcastle is bringing substantial acts of the Sullivan-Conradine circuit to the Piedmont Theater and Mose Wise, under the direction of the Shuberts, is offering features of the International circuit at the Grand.

The regular season at the Atlanta Theater will open brightly about Sept. 20, with Al. G. Felt's Minstrel company, or the DeKoven Opera company in "Robin Hood." Following these productions Manager Homer George announces that the city will be flooded with high class attractions.

Theatricals, it will be a Winter of Winters in Atlanta. At present twenty houses are showing motion pictures; the Forsyth is offering Keith acts, the Piedmont S. & C. features, and the Grand the attractions of the International time, ranging from "Truxton King" to "Bringing Up Father."

The Lyric Theater is still dark but is earnestly hoped that a stock company will be brought into this house during the Fall season. After a summer of screen sensations a capable stock organization would be enthusiastically welcomed.

WARD MOOREHOUSE.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Lyceum; "Civilization." T. H. Ince's cinema, was shown to

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A comedy by Roi Cooper Megrue.  
"Exceptionally Funny."—*World*.

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A. H. Woods presents  
**CHEATING CHEATERS**  
By Max March.

REPUBLIC West 42nd St. Eves. at 8.30. Mat., Wed. and Sat. at 2.30.

A. H. Woods presents  
**HIS BRIDAL NIGHT DOLLY SISTERS**  
With the  
By Lawrence Rising  
Revised by Margaret Mayo

GAIETY Broadway and 46th Street, Evenings at 8.15; Matinees, Wed. and Sat. at 2.15.

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NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES  
EVERYTHING BIG—BUT THE PRICES  
Seats six weeks ahead. Five box offices.



small audiences at the Lyceum for eleven days, ending Sept. 8. The religious prejudice was missing and public consensus rumored that it was not as impressive as when shown in New York. But prices remained the same. Montgomery and Stone brought "Chin Chin" to the Lyceum Sept. 7 for four performances. Business was unusually heavy. Emma Dunn, as "Old Lady 31," Sept. 11. Raymond Hitchcock, in "Betty," Oliver Morosco's newest musical comedy at the Lyceum beginning Sept. 14-18. LEFFINGWELL.

ALLENTOWN, PA.

ALLENTOWN, PA. (Special).—The newly decorated Lyric opened for the season on Labor Day, presenting Selwyn's new "John W. Blake," featuring George Bush and Janet Beecher. It was practically a first performance and many changes were necessary to bring this prison reform play up to a New York standard. Byron Heasley and George McQuarrie being especially good. Mr. Selwyn, the producer, was present, as was also Miss Beecher's sister, Miss Olive Wyndham. "Fair and Warner," "Common Clay," "Watch Your Step," and "Princess Pat" are coming soon. The Orpheum opened its season with McIntyre and Hyams in "My Home Town Girl" to a FORD L. SNOWELL.

NEW ORLEANS REGULAR

NEW ORLEANS (Special).—The Crescent Theater began its regular season, Sept. 3 and for week of 8-9 presented "Bringing Up Father in Politics." A fair company presented the

NEW YORK THEATERS

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**THE MAN WHO CAME BACK**  
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**James T. Powers**  
In a new Comedy by Mark Swan  
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**HENRY E. DIXEY**

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In a New Comedy **MR. LAZARUS**

play and the attendance was excellent during the week. "The Girl Without a Chance," B-9. The features at the St. Charles Orpheum week 4-10 consisted of the following: Hankoff and Harrisons' Girle Ballet, Arthur Deacon, Smith and Austin, Hennes and Baird, Emerson and Baldwin Gretchen Spencer, International Girl, and the ever popular Orpheum Travel Weekly. The principal moving picture houses throughout the city are doing a satisfactory business.

J. M. QUINTERO.

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STAYS ON!  
Gives a most beautiful complexion.  
Keeps the skin soft and clear.  
Keeps the skin cool and fresh.  
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Keeps the skin from becoming red.  
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Keeps the skin from becoming sore.  
Keeps the skin from becoming inflamed.  
Keeps the skin from becoming diseased.  
Keeps the skin from becoming ugly.  
Keeps the skin from becoming old.  
Keeps the skin from becoming decrepit.  
Keeps the skin from becoming repulsive.  
Keeps the skin from becoming loathsome.  
Keeps the skin from becoming disgusting.  
Keeps the skin from becoming repulsive.  
Keeps the skin from becoming loathsome.  
Keeps the skin from becoming disgusting.



# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

## A FACT ABOUT STOCK

In his report on a production at Atlantic City, N. J., by the International Circuit, The Mignon correspondent, Mr. Frederick C. Russell, states so concisely a fact about stock that we quote in full:

"Let the promoters of this organization (the International Circuit) remember that stock companies are their most serious rivals, since they present acceptable players in old but successful plays. If the International Circuit plays are not good, the pendulum will naturally swing in favor of the stock companies."

## WILKES PLAYERS, SEATTLE

SEATTLE, WASH. (Special).—At the Orpheum, the Wilkes Players gave a good presentation of "A Man of Honor," Aug. 27-Sept. 4, before houses averaging fair business. Phoebe Hunt as Geraldine Kingsley displayed her usual skill and cleverness. J. Anthony Smythe as a leading man was faithful in his delineation. William C. Walsh interpreted the role of Richard Kingsley with skill and accuracy, and the rest of the support was adequate. Same company in "The Song of Songs," Sept. 3-5.

BENJAMIN F. MESSERVEY.

## "SINNERS" IN BROCKTON, MASS.

BROCKTON, MASS. (Special).—Manager Warren O'Hara, of Hathaway's, is to be complimented on his make-up of the Hathaway Players for the season of 1916-1917. The company played "Sinners" to capacity houses Sept. 4. Hooper Atchley, the new leading man—Bob Merrick in the play—proved himself an artist of ability. Doris Woodbridge, the leading lady as Mary Horton, the country girl, looked and acted the role finely. William H. Dimock, director of the company, essayed the role of Dr. Simpson in a very pleasing manner. John B. Whitman, as Horace Worth, handled a disagreeable character in a very clever manner. Herbert De Guere, as "Willie" Morgan, the man of the world, did good work. Leona Hanson, as Hilda Newton, made a very favorable impression. Marion Chester, as Mrs. Horton, did an excellent bit of character work. Douglas Hope, the new juvenile, as Joe Garfield, did good work and made a very favorable impression. Helen Kinsel, as Polly Carey, gives promise of being one of the best ingenues the company has ever had. Florence Thompson, as Sadie, did some excellent comedy work and made a decided hit. The play was well staged under the direction of William H. Dimock. "Rolling Stones," week Sept. 11.

W. S. PRATT.

## LEWIS-WORTH, DALLAS, TEX.

DALLAS, TEXAS (Special).—The Lewis-Worth stock company gave a farewell performance of "To-day" at Cycle Park and played to turn-away business. Labor Day marked the closing of the most successful season Summer stock in Dallas has known in eight years. They have been assigned to return to Dallas next Summer. Gene Lewis and Olga Worth are driving to St. Louis by auto where they open for the regular season at the Imperial with an entirely new cast which Mr. Lewis will engage from New York. C. R. Bazley, the Park manager at Dallas, intends taking out a company for the regular season opening with "Kick In."

## "UNDER COVER," LORCH, TOPEKA

TOPEKA, KAN. (Special).—With "Under Cover," Theodore Lorch and Company opened an engagement for the season at the Hipp Theater, Topeka, Kan., and was enthusiastically received by the patrons of the popular playhouse. The house is under the direction of E. W. Mack, with Lee Brandon as co-manager. Manager Cecil Fay and Theodore Lorch were seen in the leading roles, with Katharine Sheppard, Mabel Rhodes, Josephine Boone, Claude Gagnon, Elroy Ward, Fritz E. Boone, Robert Hutchinson, Frank McKim constituting the supporting cast. William Morris is responsible for the complete scenic equipment each week, and the productions are staged under the personal direction of Theodore Lorch. Week of Sept. 11, "What Happened to Mary."

F. M. CHESTER.

## OLIVER'S LAFAYETTE SEASON

LAFAYETTE, IND. (Special).—The Otis Oliver stock company closed a successful season of four weeks at the Family Theater, Sept. 9. Crowded houses have been the rule, and the big drawing card has been Lillian Desmond, who is an accomplished actress and has youth, beauty and charm. Vaudeville season at this theater began Sept. 11. The Luna (big picture house) has had large business all through the hot season. The Victoria Theater opened for the season Sept. 6, with Frances Farr in "Cabaret Girls." Miss Katherine Kennedy, local girl, has joined the Oliver stock company, and played with them in South Bend week of Sept. 11.

W. F. SEVENSON.



THE LANDO STOCK COMPANY.

The Lando Stock Company is playing an engagement at Whalom Park, Fitchburg, Mass. The Company is now in its twelfth week.

Top Row: Left to Right: Gene Hastings, Lucius Fairchild, Henrietta Bagley, Marguerite Slavin, and Charles Abar.

Middle Row: Richard Morgan, Gladys Malvera, Albert Lando, and Jack McGrath.

Bottom Row: Franklin Fox and Hazel Jones.

## NEW STOCK AT ELMIRA

ELMIRA, N. Y. (Special).—Jay Packard opened the sixth season of dramatic stock at Manager M. D. Gibson's handsome Mozart Theater, Sept. 4-9, with an absolutely new Mozart stock company, in "On Trial," to capacity business. Edward Everett Horton, the new leading man, won instant favor as Robert Strickland and is bound to be a prime favorite. Leona Powers, the new leading woman, also created a most favorable impression as Mrs. Strickland. J. Harrison Taylor was a splendid Gerald Trask, and Caroline Morrison pleased as

Mrs. Trask. Lee Sterrett made a strong judge and directed the production with unusual ability; David Callis was an adequate counsel for the defense, and Rollen T. Holden did well as the secretary. Others seen to advantage were Ray C. Owen, Girard Patterson, Robert Hamity, J. Daniel Malloy, J. Werner Corbin, Hazel Corinne, and Edwin Hitchcock. The production was carefully staged and an augmented orchestra, under the direction of Carl Olitz, pleased greatly. Every indication points to a most successful season. "Seven Keys to Baldpate," Sept. 11-16.

J. MAXWELL BEERS.

## WHO, WHERE, WHAT IN STOCK

The Emma Myrtle Company has opened the Fall season in Binghamton, N. Y., with high-class plays.

The Colonial of Cleveland has two weeks more of Summer stock. "The Third Party" and "The Blindness of Virtue" are the closing bills. The Winter season opens Sept. 18 with "The Bird of Paradise." Miss May Buckley, popular stock star, has been signed by Oliver Morosco for the part of Luana in "The Bird of Paradise," opening Sept. 25 at Indianapolis.

Miss Aime Dale has been engaged by the Colonial Company, of Cleveland, for ingenue parts the remaining two weeks. Miss Dorothy Mackay, the popular ingenue, having left for New York.

Mr. Frank Stirling, a member of the Wilmer and Vincent Players, whose season closed several weeks ago, has opened a dramatic school in Utica, N. Y.

Miss Alice Clements has been engaged for leading woman by the Academy of Music at Haverhill, Mass., where she opened on Sept. 4 in "On Trial."

Following is the roster of Empire Players, Salem, Mass.: Harry Kates, manager; Marion Ruckert, Friedella Knowles, Florence Hill, Emily Lascelles, Julian Roe, John B. Mack, Elmer Thompson, Aubrey Noyes, stage director; Paul Linton, stage manager. Company opened Labor Day with "The Story of the Rosary." "The Call of the Heart," "Rolling Stones," and "Sinners" to follow.

Karl B. Hart, who will be remembered as the leading man who made a hit in Stephen Phillips' drama "Herod," and other high-class plays at the Colonial stock theater in Victoria, B. C., is now playing juveniles at the Players Theater, St. Louis, Mo.

Frances McGrath closed a very successful season in Hamilton, Canada, Aug. 25. So popular had she become with the playgoers that she was the recipient of many presents, including a bracelet watch, baskets of flowers, etc., from her newly made friends. Miss McGrath, together with Mr. Edwards and his wife, the director of the company in Hamilton, went to the Shubert house at Toronto, after closing at Hamilton, for a special two weeks' engagement, playing "On Trial," followed by "Jerry."

The Dearborn Theater, in Denver, has broken all stock records in its fifteen hundredth consecutive performance.

Mr. Ward Morehouse, Mignon correspondent at Atlanta, Ga., writes: "After a Summer of screen sensations, a capable stock organization would be enthusiastically welcomed."

Henry Geill has been engaged by Mr. Walter Lawrence for the juvenile lead in his new pro-

duction, "Sport of Law." The opening took place at Ford's Theater, in Baltimore, on Labor Day.

The Sherman Stock company opened last week at the Hippodrome at Dallas, Tex., and the season has started off in a way that is encouraging. A. E. Henderson, manager of the theater, wires that the opening passed off most successfully.

Frank Eastwood and wife left Chicago, recently to join a stock company at Moose Jaw, Canada, having been placed by O. H. Johnstone. Henry Currie and wife, and Alvin Baird, were sent to Covington, Ky., to join the Vanda Low stock by the same agent. W. H. Hack was engaged by that agent for leading business at the Krug at Omaha, Neb., where Ed Williams will operate a stock the coming season. Things are quite active in the stock way in Chicago. Johnstone sent out twenty-four people in a single week for such organizations.

Andra Alden has moved his stock from Pueblo, Col., to El Paso, Tex.

William H. Dills, who has been director of Kaer stocks at Portland, Ore., Seattle and Tacoma, Wash., for seven years past, is back in Chicago, his home town. He is best remembered there for his work as director of the old Dearborn Theater stock.

Fred Byers opened the Byers Stock company week before last in Chicago, and has fair dates for nine weeks after which the company will play "The Frame-up," in one-night stands. Business for the stock did not start off very bright but was increasing encouragingly at last reports.

The Alhambra, at Chicago, opened week Sept. 2, with stock under the direction of Bill Rogers and the business Saturday, Sunday and Monday was surprisingly large. The crowds were so great the opening performance and so unruly that the glass was broken on the sides of the box office, and four policemen had to be called to maintain order.

The stock season at the Orpheum theater in Fargo, N. D., opens Sept. 25 with "Kick In." "Fine Feathers" is scheduled as the second offering. The company was gotten together in New York by George V. Halliday, who has been director of that stock organization for five seasons past, and includes Albert Patterson, Alice Bentley, Harry Joiner, Marguerite Maine, Walter Robinson, J. Francis Kelly, Carolyn Larkins, Fred Van Reusselaer and Marie Zeva.

Dan Malloy and Hazel Corinne, the well known Canadian stock favorites, have decided to remain in the States during the coming season. They have been engaged by Jay Packard as comedian and ingenue for his New Mozart Players at Elmira, N. Y.

## NEWS STORY OF THE WEEK

### Girl Marries a Stock Actor After Going to the Altar Three Times

The story comes from Portsmouth, N. H., and runs as follows: After balking twice at the very threshold of matrimony, Miss May Richardson, of Somerville, Mass., finally summoned up enough courage to marry Willis W. Hadden, leading man of a stock company in Newburyport, Mass., and matinee idol of Essex County. Three trips to the minister's were necessary before Miss Richardson could make up her mind finally that she wanted to wed the thespian. On the first occasion, after the customary two days' notice had been given and the couple had presented themselves before Reverend Charles A. Morrill to be made one, the prospective bridegroom and the minister received something of a shock when she flatly declined to proceed.

The pair left the house, the expectant bridegroom importuning his fiancée to explain her strange behavior and the recalcitrant party of the second part refusing to give one. Presently they were again ushered into Mr. Morrill's parlor. Miss Richardson had apparently reconsidered and Mr. Hadden was smiling a relieved and happy smile. Again they joined hands and again the bride-elect drew back from the brink. They left the house a few minutes later, with the unhappy Hadden pouring entreaties into deaf, unyielding ears.

That was the last the thoroughly mystified Mr. Morrill saw of them. The next and final chapter took place at the residence of the Reverend Arthur Gooding. While Mr. Hadden feverishly watched his vacillating betrothed, Mr. Gooding performed the ceremony without an interruption, and the twain were united at last.

### STOCKS OF ST. LOUIS

ST. LOUIS, MO. (Special).—The Players Theater, formerly the Princess, opened its season of dramatic stock Sunday afternoon, Sept. 3. The Grand and Olive house has been newly decorated, thoroughly renovated, new drop curtain, and a row of orchestra boxes installed across the front, the many alterations giving it the aspect of a new and cozy home for the popular Players who are installed here for the season. "Seven Keys to Baldpate" was the opening bill, and the crowds have been large at every performance. There is every promise of a prosperous season. Mitchell Harris started his third consecutive season at the head of a St. Louis stock company, and his friends have poured out to greet him at every performance. His reception each evening has been in the nature of an ovation, and he has responded with a gracious and tasteful introduction of each member of the company. Miss Thais Magrane, well known here and on Broadway, heads the feminine contingent, while Marie Curtis, Esther Howard, and Jennie Ellison complete this division of the new company. Dan Hanlon directs, Arthur Holman plays second business, Jason Roberts is the juvenile, Joe Daily comedian, and Edward Stanley and Louis Jean Bartels, stage-manager, complete the cast. Lillian Russell's "Wildfire" is underlined for week of Sept. 11.

The Columbia opened the season in "big time" vaudeville Sept. 4, with an excellent bill, and have played to good business despite the heat. Valeria Bergere and company is the headliner.

At the Park the handsome Florence Mackey has scored another hit: this time in "Madame Sherry." The new sousbrette of the Park Opera company, Miss McElwayne, does well, and is rapidly winning her way into the hearts of the admirers of that company. Sarah Edwards, in a "fat" character role, makes the most of her fine opportunity, and has made "Arrah Go On" one of the features of the bill. Roger Gray disports himself to the great delight of the audience, and is as great a favorite as ever. Billy Kent, Carl Hayden, Francis Lieb, and the rest of the company are well cast. "The Follies of the Old Town" week of Sept. 11.

HAGBERMAN, JR.

### "COMMON CLAY" IN THE BRONX

The season at the Bronx Opera House opened Sept. 2 with Jane Cowl in "Common Clay." Orme Caldara, Henry Stephenson, Frank Burbeck, Echlin Gayer, Kate Morgan, and Harry Hanlon gave splendid support. Potash and Perlmutter in "Society" week of Sept. 11. Manager Rosenthal has added to his "Golden Lobby of Fame" to the concern of Messrs. Coban, Harris and Woods over the additional cost on lighting caused by the patrons who longingly linger in the art gallery of their favorites.

IDA C. MALCOMSON.

### LINCOLN, UNION HILL, OPENS

William Morris will present Eva Tanguay and her supporting company of vaudeville artists to reopen the Lincoln Theater, Union Hill, N. J., Sept. 16. Frank Gersten well known theatrically, is the new manager of the house. It was he who made a financial success of the U. S. Temple Theater of the same town. Last season the Lincoln housed a stock company which did not come up to the financial expectations of the management. The theater is one of the largest and most up-to-date in the country.

E. A. GAZDA, JR.





Photo by C. B. Dalgren  
JOSEPH LAWRENCE,  
Keith Players, Union Hill, N. Y.

Preparedness seems to be the one important subject monopolizing the interest of local playgoers. The people of this town and vicinity are eagerly absorbing the stock columns of THE MIRROR and the local daily. Neither complications with the European Powers nor the trouble with Mexico is responsible for this unusual attitude, but the simple announcement that "Genial Joe" Lawrence is coming back—coming back to touch the heartstrings, to amuse and to thrill, according to the theme of the play. Mr. Lawrence is to give us more of those remarkable characterizations that have made him popular and deservedly famous in Cincinnati, Chicago, Cleveland, Detroit, Portland, Me., at the Crescent Theater in Brooklyn, with Jessie Bonstelle at the West End Theater, New York City—and in Union Hill, Union Hill is preparing to welcome Mr. Lawrence, the echo of which will be heard the many weeks of his engagement here. Welcome to Union Hill, "Joe"!

E. A. GHEWE, JR.

**BROOKLYN, N. Y.**

"The Devil's Harvest" was again revived at the Grand with good effect to good-sized audiences. The importance of character was evenly distributed among the whole cast, who did commendable work. A new schedule of matinees is now operative at this house, namely Monday, Tuesday, Thursday and Saturday. "The House of Temptation" week Sept. 11.  
Vandeville seems to thrive and flourish in Brooklyn. With the Bushwick Orpheum, and Prospect going at a good gait, there still seems to be room for more. The Bushwick's opening week Sept. 4 was highly satisfactory, with a good bill headed by Joseph Howard and Ethlyn Clark.  
The Montauk was taxed to a capacity crowd on its opening Labor Day and continued satisfactory audiences greeted Leroy, Talma and Bosco, skilled in the art of magic. It was the first presentation of an exhibition of this kind on a Brooklyn stage for some time and was very effective. The interior of the Montauk has been improved, noticeably the installation of a new lighting system. May Robson will appear in the title-role of "Mrs. Mait" week Sept. 11, following which excellent plays of the same order will appear, including "Common Clay" and others.  
The Majestic has not as yet announced its opening date.  
R. J. MERRILLON.

**HOUSTON, TEXAS**

HOUSTON, TEX. (Special).—Week Sept. 8. Miss Albertina Beach and her "Corymba Beautiful" headlined the bill at the Majestic in the most artistic ballet divertissement classic ever offered variety patrons. Others on the bill were Wells and Burn in "The Italian Minstrels," the great Lutz and company, Miss Betty Bond in singing Bernice Howard and Jack White in a comedy entitled "The Gadabouts," Nolan and Nolan and Grey and Klumker in a conglomeration of singing and talking and eccentric dancing.  
Queen, M. P.: Beale Barricade in "Home": good picture, to good houses 8, 7, Dorothy Gish in "Gretchen, the Greenhorn" 8, 9. Charles Chaplin in "The Count" 10. Frank Keenan in "Thoroughbred."  
"The Fall of a Nation" will run an entire week at the Prince Theater, commencing Sept. 16. The Gulf, a new high-class vaudeville house, will open next week.  
HERBERT GORDON.

**Frank Howe, Jr.**

**PLAYS**

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**PHILADELPHIA**

**New Operetta With Costumes Deleted—All Houses Under Way—Big M. P. Theater**

PHILADELPHIA (Special).—A new operetta, with a bare-legged dance as daring as any seen on Broadway for several seasons, and Al. Jolson, the greatest "song-raker" of the age, are the headlines with which the theatrical season of 1916-17 has been officially opened in Philadelphia.

And strange as it may seem, the dancers with their nether limbs so freely draped, danced with abandon upon that self-same stage at the Broad Street Theater where Irene Fenwick in "The Song of Songs" shocked but pleased so many staid Philadelphians last season. "Flora Bella," produced by John Cort and starring Lina Abarbanell, was such a success that its run here has been curtailed and the play taken to New York to open the Casino. As a result the Broad is dark for a week and will reopen with "The Two Jones."

Al. Jolson, with "Robinson Crusoe, Jr.," has scored a big hit at the Lyric, even though most of the songs are well known. The action is good and the run here will prove very big.

"Experience" is now in its third week at the Adelphi, where it has settled down for a long run.

The Forrest and the Garrick open with new attractions. At the former a new musical comedy, "Little Miss Springtime," G. Emmerich Kalman, composer of "Sari," opened. Scenery by Joseph Urban, staging by Julian Mitchell and Herbert Gresham insure the artistic presentation of the play. The cast includes George MacFarlane, George O'Rourke, John E. Hassard, Ada Weeks and Freddy Nice.

"Short of Law," produced for the first time last week in Baltimore, is the opening attraction at the Garrick.

"Kyll" with Julia Anderson and Donald Brian, will come to the Forrest week Sept. 25, and the same date "The House of Glass," with Mary Ryan appears at the Garrick.

While Keith's season, their Fall season officially last week with the popular Meistersingers, this week's bill (Sept. 4) is a bumper with Stella Mayhew and Billie Taylor, Amy Chandler, Vladimir, Lew Wilson and others.

Each week was expressed last week by the death of Florence Reed, sister of the late Roland Reed and aunt of her popular namesake, Florence Reed, late star of "The Yellow Ticket." Herself a well-known actress of the old school, she lived with her sister Laura, in a little house in the heart of the Tenderloin, in the district that half a century ago was the residential section of Philadelphia. Not even the earnest pleadings of her favorite niece would make her forsake the old neighborhood—the old for the new—for here, away from everyone, she could quietly think of the glorious days of the past when her father managed the Walnut and she appeared behind its footlights.

Announcement was also made last week that ground is about to be broken for the new home of the Stanley Theater. To be one of the biggest "movie" houses in the country, seating 4,000. A large lot at the corner of Nineteenth and Market has been bought and the new theater will be ready in about a year. Under the direction of Stanley V. Maschauer, the Stanley has been one of the most successful theatrical ventures ever started in Philadelphia.

The Knickerbocker, operated as a stock house last season by William W. Miller is now playing road attractions, "no" while the same policy prevails at the old Walnut, reopened under ownership management.  
J. SOLIS-COHEN, JR.

**INDIANAPOLIS**

**Pearl Kirkwood's Bulletin of Amusement in the Hoosier Capital**

INDIANAPOLIS (Special).—The season of 1916-17 began on Labor Day with the opening of two theaters, the Shubert Murat and the Park. English's the R and R house will continue with popular Summer vaudeville until early in October, and Keith's will open their big time season Sept. 18, after a prosperous Summer of small time acts.

"Experience," the opening attraction of the Shubert Murat, proved a big drawing card throughout the week Sept. 4-9 with a good cast including Wright Huntington a former stock favorite here, who gave an eloquent and finished performance of the title role. Conrad Nagel, Louise Gerard, Florence Filton, Lillie Leslie, Alice Palmer, Albert Gran and George Berry, all of whom deserve praise, and others too numerous to mention. After a dark week, "The Bird of Paradise" returns for its annual engagement Sept. 25-30. Manager Trowbridge announces a splendid list of attractions and says the booking is much fuller this year than usual and that there will be few dark weeks.

The old Park Theater, later known as the Lyceum and taken over last spring by a Chicago firm as a picture house and renamed the Strand, returned to its old name and former management under Shafer Ziegler, Sept. 4, when it opened its season of popular price attractions on the International circuit with "Keep Moving."

"Broadway After Dark" follows. Phil Brown has resumed his duties as business manager. The Circle Theater, one of the latest and finest houses devoted to pictures, opened Aug. 30, taxing the seating capacity of 3,000 to the limit. Mark Giese, former treasurer of the Murat, is the manager.

Wright Huntington, who plays a leading part in "Experience" at the Murat this week gave a short talk before the members of the Rotary Club at their weekly luncheon at the Clarendon, Sept. 5. Nelson G. Trowbridge, manager of the Murat, and C. Rollins Ezzieston, the new manager of Keith's are among the new members of the local Rotary Club.

PEARL KIRKWOOD.

**RICHMOND ON THE JAMES**

RICHMOND, VA. (Special).—"Mutt and Jeff's Wedding" was the opening attraction at the Academy of Music, matinee and night Sept. 4, and seemed to please capacity houses. "Ramona" at the Academy, matinees and nights, 11-13.

The Ritz, under the excellent management of the following officers, Jake Wells, president; Otto Wells, general manager; H. R. McNiven, local manager; B. T. Christian, Jr., treasurer; Miss M. Roane, assistant treasurer; James Evans, stage carpenter; Richard Atkinson, property man; John Leary, electrician, opened the season as the home of popular price plays with two performances on Labor Day with Wood Wheeler and Alston presenting "For the Man She Loved" week Sept. 4-9, with matinees 4, 7, 9, to enthusiastic audiences.

All picture shows continue to draw crowded houses.  
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**NEW YORK MANAGER IN IOWA**

IOWA CITY, IA. (Special).—The season opened with "The Shepherd of the Hills" at the Engert and pleased large audience. "Martha" Sept. 18.

The Engert Theater is the home of legitimate drama as well as moving pictures. The house is now under the management of W. M. McKee, of Brooklyn, N. Y., who leased the handsome new \$60,000 house from its owner and builder, W. H. Engert, of Iowa City, head of the Engert bill posting service. Mr. McKee brought to his new home ability and experience born of years in connection with the theatrical business in New York, and he has won a

**GEORGE HENRY**

**TRADER**

**Stage Director, Charles Frohman, Empire Theatre Bldg., New York.**

warm place in the affections of Iowa City playgoers already. He has a year contract with the Paramount people and is giving satisfaction with his "movie" offerings.  
JAMES J. MURPHY.



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TYPES

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## MIRROR'S LONDON REVIEW

BY BEVERLY BRUX

LONDON, Sept. 16 (Special Correspondence).—The American company—insistent but expressive—notes "I apply to theatrical conditions in London. I send you all that's fit to send: The Harry Lauder revue will be produced in November, but at what house has not been decided. The cast will be one of the strongest ever known in a West End revue. Harry Lauder and Herman Darewski will be responsible for the book and music, and Andre Chariot, in conjunction with J. H. Sachs, will be interested in the production. J. H. Sachs, of course, has Mr. Lauder under contract for South Africa, and Lauder was due to sail in October. It was agreed, however, that the South African trip should stand over until some later and more suitable date. This led to the suggestion that Lauder should "star" in a West End revue, and accordingly negotiations to that end were completed quite three months ago. When the news leaked out practically all the revue people tried to capture Mr. Lauder, one even making strenuous efforts to induce Mr. Sachs to sell him the original contract.

"Peg o' My Heart" reached its eight hundredth performance in London at the Saturday matinee at the Globe Aug. 19.

At the Duke of York's on Tuesday afternoon Miss Renee Kelly entertained fifty orphan boys and girls at the performance of "Daddy Long-legs."

Mr. H. R. Irving returned from his holiday at Whitstable and he and his company at once commenced rehearsals of Sir James Barrie's play, "The Professor's Love Story," which he revived at the Savoy Sept. 1. The cast is as follows: Professor Goodwillie, H. B. Irving; Dr. Cosens, E. Holman Clark; Sir George Gilling, James Lindsay; Dr. Yellowlegs, Percival Clark; Pete, J. Nelson; Ramsey, Henderson; George Tawde, Lucy White; Fay Compton, Miss Goodwillie; Henrietta Watson, Eme. Kate Moffatt; Dowager Lady Gilling, Violet Campbell; Lady Gilling, Miss Archie Alban.

"We Can't Be as Bad as All That," the new play by Henry Arthur Jones, opened a tour at the Hippodrome, Croydon, on Monday, Sept. 4, under the direction of Messrs. Clifford Heatherly and Bernard Hischin.

Mr. Alfred Butt has decided to produce about the end of September a new comedy by Harold Brighouse, entitled "The Clock Goes Round." Mr. Joseph Coyne will be seen in one of the principal parts. Mr. Elsie Norwood has been engaged by Mr. Alfred Butt to produce the play.

Statements have been repeatedly made in other journals that Mr. Dion Boucicault would reopen the New with a play by Geo. Graves. These are incorrect, however, for Mr. Boucicault decided to produce Sept. 8 a light comedy in three acts by A. K. Thomas, entitled "Her Husband's Wife." In the cast are Miss Irene Vanbrugh, Miss Marie Lohr, Miss Georgia Milne, Mr. Allan Aneworth, Mr. Martin Lewis, and Mr. Dion Boucicault.

The Star Music Company have secured from Messrs. F. B. Haviland, of New York, the latest American ballad, "At the End of a Beautiful Day."

Marie Lloyd is not to appear in the forthcoming Drury Lane drama, "Best of Luck," after all. Madge Titheradge, who was appearing recently in "The Tiger's Cub," will be leading lady, and Robert Hale will supply the comedy. Hale has had experience in drama before now; indeed, it would be difficult to think of any branch of theatrical art in which he has not, at one time or other, been engaged. When the "Best of Luck" is withdrawn, pending rehearsals for pantomime, he will remain at the Lane for the Christmas show, in which he will be principal comedian. Another interesting engagement for "Best of Luck" is that of Sir Valentine Grace, an Irishman with a British baronetcy. He is a descendant of Barnum Fitzwater, who settled in Ireland as Viceroy in 1176. For some time he held a commission in the Leinster Regiment.

Messrs. George Grossmith and Edward Laurillard are producing "The Misleading Lady," "Pots and Perimeter" in society, and "Theodore and Co." in the West End, the engagement starting Sept. 8.

This is from the Weekly Dispatch: "Most of the artists I have met recently agreed that there are few songs sung to-day that will live for more than a few years. They all with one accord complain that they cannot get good songs. It is a fact that seldom have the lyrics been more lame than they are to-day."

And this also: "When Edward Foster saw Oscar Hammerstein's bust outside the London Opera House he told Mr. Stoll that while it was there the theater would never pay. 'What! Is his bust outside?' said Mr. Stoll. When it was pointed out to the latter he remarked, 'Oh, I always thought it was Shakespeare.'"

The Sunday Pictorial says: "There is no lack of actresses, I am told. In fact, the stage is overcrowded with them, notwithstanding the calls of war work."

## CHICAGO

Opera Rehearsals for Iowa—Plays in Preparation—Tabloid Booms—Touring Attractions

CHICAGO, Sept. 15 (Special).—The Boston English Opera company is rehearsing here and will open at Davenport, Ia., Sept. 17. It will be the most important attraction traveling out of Chicago, carrying half a dozen famous singing stars, a big chorus and its own symphony orchestra. Joseph Sheehan will be the bright particular star of the organization, which will offer "Martha" this season. There is a production which might possibly rival it, called "The Golden Lily," which is now in rehearsal. It is the work of Arthur J. Lamb and the rehearsals are under way. Its promoters are most enthusiastic. "The Klopers," which was seen at the La Salle some time since, is to open to the one-night stands under the direction of F. W. Herendeen, who was connected with the original production. "The Defective," which is at Powers', will take to the road, it is said, and a route is being arranged by Klaw and Erlanger. That play was denounced by Chicago critics, but it is insisted that the people handle the parts capably and that the only thing wrong is that the play itself is crude, being the work of an Oak Park physician without experience in play-writing. In spite of this criticism was fairly well following the opening and the next morning reviews.

"The Girl He Couldn't Buy" goes out Oct. 6, under the management of Bernard D. Russell and his company will play Illinois, Missouri, Oklahoma, Texas and south to Florida. Tom Powell's Peerless Minstrels open Oct. 8 at McHenry, Ill., and are rehearsing here at this time. Billy Doss will be the featured comedian. Dorothy La Verne is featured in "Peg o' My Heart," which opened Sept. 10 at Calgary, Can., for a tour of the C. P. Walker Circuit and other time. The last of the Robert L. Sherman "The Girl Without a Chance" companies opened at Michigan City, Ind., at Carson of the Northwest. It is a new backwoods play, which will open Sept. 18 under the direction of a lyceum bureau and will play guarantee dates. Mary Stewart is in Chicago rehearsing a repertoire of classic plays and opens Sept. 15. Frank Rita, who has had a musical comedy company in the Northwest for five years past, is here reorganizing his show. George Tappan is enraging people for a one-night stand "Fine Feathers" show which is being sent out by F. L. Harriman, manager of the Grand Opera House at Newcastle, Ind.

"Miss U. S. A.," which "busted up" at Fort Wayne, Ind., was organized by Paul Bauer. The company rehearsed here five weeks. It played Friday night and Saturday matinee and night at Benton Harbor, Mich., to 271, and moved to Battle Creek, Mich., for Sunday, where it did \$535. The management is said to have had but \$15 on hand when the people got to Michigan City and had to have help to reach Battle Creek. After seeing the company's share at that town Bauer disappeared. It is said, and the company reorganized on the commonwealth plan to make Fort Wayne, but did not go farther.

The International Circuit folks and encouragement in conditions to date. "The Girl Without a Chance" did \$38.75 at the matinee and \$134.70 at night at the Lyric at Memphis, Tenn., on Tuesday of last week which is viewed as big business following what was practically three holidays. The play did more business there than is usual in the International houses in Chicago. Robert L. Sherman, who owns that attraction, points out that the increase of business Tuesday is encouraging. Bill Garrison is ahead of "Bringing Up Father" in the South.

—with Sam Frost as second man and Charles Yale is the company manager.

"Broadway After Dark" opened its International tour at the Imperial in this city week Sept. 4, and moved to Indianapolis, Ind., week Sept. 11.

Nancy Boyer in "The Little Lady from Lonesome Town" did not attract much business at the National, but the paper is not what it should be and the title may be bad. Nancy Boyer is featured and tours under the management of

Henry Testa, with Will J. Donnelly as company manager.

The touring attractions out of Chicago which went to one-night stands started off with encouraging business. Gaskell and Vitty report that "Rebecca from Sunnybrook Farm" is meeting with high favor among managers and is receiving splendid notices in the newspapers.

"The Other Man's Wife," a new show by Victor E. Lambert, is meeting with favor and is believed to be a certain success.

Seven Keys to Baldpate is to be played at the Imperial week Sept. 17 and Frank A. P. Gazzo is organizing a special company.

W. O. McWaters and Mae Melvin, who have made quite an enviable reputation in stock work in the Middle West, have invaded vaudeville. Their offering is called "The War of Wits" and was written by Harry L. Newton. It was shown in Chicago last week with such decided success that it is doubtful if the stock field will see them for a while. The playlet is up-to-date.

First: An American in the employ of the government finds a beautiful woman in his room in a Paris hotel. She attempts to coax him into intimacy and, failing, deliberately arranges the furniture so that it will look like a tussel has taken place and declares she will alarm the hotel with the announcement that her husband has insulted her. Up to this time she has carried the audience with her by her whims and light heartedness, but it looks bad for the American until he calmly explodes her plans by calling attention to the fact that there is long ash on his cigar which refutes her planned statement. One victory of wits is followed by another until things are happily straightened out. The end is "everybody happy" variety, as it turns out she was representing the American government in testing the loyalty of the young man.

The Chicago tabloid colony is all stirred up over the success of "The Four Husbands" at the Palace in New York, and claim that the hit the act made proves that the tabloids of the mid-West are deserving of serious consideration. This is the second Chicago "tab" to play that house, as the Four Marx Brothers appeared there last season. Two of Boyle Woolfolk's tabloids are playing the Pantages Circuit as acts and are making good. One is headed by Max Bloom and is called "That's My Horse" out there, although the tabloid name is "The Sunny Side of Broadway." The other is "The Junior Follies," which opens Thanksgiving Day at Dubuque, Ia. Ed. W. Rowland and Lorin J. Rowland are a vaudeville version of "September Morn" in vaudeville which opens in the East at Washington, D. C. Sept. 25, which is related to tabloid inasmuch as there was a tabloid version of "September Morn" out last season.

Hills of the week:

Cohan's Grand: "The Cohan Revue" is selling out nearly every performance.

Princess: Kathleen MacDonnell in "Margery Daw" closed at the Princess Saturday night and the house will be dark until Oct. 1, when "The Unchastened Woman" comes.

Powers: "The Defective" is in its second week.

Illinois: Mital is delighting big crowds with "Tom Pann."

Olympic: John Mason in "Common Clay" continues to attract good business.

Garrick: Lew Fields in "Step this Way" is getting his share of the business.

Cort: "Fair and Warner" continues with laughing throngs in attendance.

E. E. MUMFITH.

STEIN'S  
WAKE-UP  
NEW YORK



BALTIMORE

"Sport of Law" and "King-Queen-Jack"  
Open the Season

BALTIMORE (Special).—Ford's inaugurated its regular season last week with the first production on any stage of a new play bearing the title of "Sport of Law." While the authorship was credited to one Stuart Fox, it became known about long before the curtain rose that Fox was merely a nom de plume, the new playwright being no other than Stuart Oliver, General Manager of the Baltimore Evening News, and a well-known business man of this city. Walter H. Lawrence stood sponsor for the production, but it was presumed that Mr. Oliver shouldered most of the responsibility. It is all the more to be regretted, in view of the fact that Mr. Oliver is one of our own, that we cannot conscientiously praise the fruit of his first effort, and hail it as a success. One cannot help feeling that it was a splendid first attempt. It is an ordinary commonplace melodrama, and the story and main character are rather inconsistent. On the other hand, the dialogue is for the most part good, the language being natural, the sort one would expect to be used in every-day-life of the characters depicted. The story revolves around the family of Hiram Page and his two daughters. Page is a wealthy cotton broker. Together with his partner he has speculated rather heavily, and at the time the play opens, we learn that Garth, his associate, has unloaded, leaving a drop in the market, but has not warned Page of the threatened loss. The curtain finds Page with ruin staring him in the face, while Garth has saved himself at the expense of his partner. Page turns upon Garth, but the other retaliates by telling him that he has been ruined by his own "contributory negligence" in not keeping posted. The second act finds Page and his two daughters in poor straits as watchman, while Lydia Page, the eldest, is employed as stenographer, and the younger, Marjory, is in the factory. The climax of the second act is the death of Marjory, who has been killed while riding on an elevator in the Garth factory, which was known to be unsafe. Again Garth disclaims responsibility, and asserts the accident occurred through "contributory negligence." Lydia now thoroughly aroused lays plans to revenge herself upon the family which has brought so much misery upon her. Act 3 finds her still in the employment of Garth. We learn she has married the son, is confidential secretary and entrusted with much of the firm's business. The son has speculated and has not the funds to cover his debts. He asks Lydia, his wife, for some advice as to a way out. She advises him to give a check on a far western bank to secure time to get before his debtor has informed his sister of her brother's plight, and at the threat of jail and disgrace, extracts a promise from her to dine with him at a road house alone that night. Lydia overhears this conversation. We also learn that the fire insurance on the Garth factory has expired at mid-day and the elder Garth instructs his son to renew the policy, and he in turn leaves it to his wife, Lydia. When Lydia is left alone, enters on his first round for the night, and she informs him that he should be "most careful" that night, as there is no insurance. Climax of Act 3 finds Lydia hurling invectives at Garth and his son, telling them as the factory is seen burning in the distance, that it is all her work, and adds that she has also sent the daughter to her ruin. Act 4 discloses the dining-room of the road house. The broker is already there awaiting his prey. The daughter enters, and is drugged with a sleeping powder in a glass of ice tea. Just as she is safely locked in an adjoining room, Lydia enters and demands the daughter's release, offering herself in her place. The broker gladly consents, and then informs her as cool as her work, that he is too good a sport to take advantage of one so game, and bids her farewell. Enter elder Garth, son and daughter, also insurance broker. They repulse Lydia but the daughter pleads; they are interested by the insurance broker, who says it is all a joke—the policy had been renewed; the daughter's honor is saved, and Lydia is forgiven at the final curtain, after she confesses that her schemes have not worked out. Mary Holman played Lydia, Page and Fredrick Truesdell had the role of Page. Both were entirely unsuited to their respective characters, and the result was an unevenly balanced performance. The play was received with no little acclaim by a crowded audience, mostly composed of Mr. Oliver's friends and acquaintances, but there was no real enthusiasm. The piece was adequately staged.

It was with the keenest interest that the large audience which assembled at Ford's on Monday night waited the rising of the curtain on Mr. William Mack's much heralded play, "King-Queen-Jack." The production is made by A. H. Woods, and can best be described as an up-to-the-minute mystery melodrama. The piece is in three acts and deals with a murder. Two men, one a gambler and the other a district attorney, are in love with the wife of a prodigal. The latter is murdered. The wife is found in the home of the gambler, immediately upon the discovery of the murder and suspicion falls on all three. Mr. Mack has written skillfully, and turned out an exceptionally absorbing and intensely gripping play. The principal roles are in the hands of Walter Jones, Lola Fisher, William Mack, Edward Robins, Jean Fisher, Norman Trevor, Hardee Kirkland, Macey Harlan, James Spottwood, Margaret Anderson. The piece was received with real enthusiasm, and will be reviewed in full next week in the Baltimore Letter. Week Sept. 18, "Yankee Doodle Dick."

The Auditorium, which for the past three seasons has been devoted to stock, changed its policy this year, and inaugurated its season Sept. 4, as one of the chain of houses playing the International circuit attractions. Coincident with the change of policy was the elevation of R. J. McLaughlin, for many years Treasurer of the Maryland Theater, to the position of manager at the Auditorium.

At the opening attraction Bickel and Watson carried to success a musical piece entitled "Look Who's Here." Bickel particularly has never been seen to better advantage than in this new hodge podge of nonsense. The piece was well staged and the company was good. On Monday night Eugene Blair received welcome at the Auditorium which must have been deeply gratifying to her. She appeared in "The Eternal Maiden." Miss Blair's performance is as genuinely sympathetic and impressive as was

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Wells, Al Johnson, Nora Bayes, Rooney & Bent, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Dupres, Jules Jordan, Morton & Glass, etc. etc. 1463 Broadway, New York. (Phone Bryant 4708.)

Miss Julia Arthur's. The audience received the play with every evidence of real appreciation. Manager Charles S. Ford has just returned from Atlantic City with Mrs. Ford where they spent a month at the Marlborough-Blenheim. They were both on hand for the opening of Ford's last Monday night. Mr. Ford has arranged for a number of new plays prior to their New York production, and in the near future Baltimore will see "Yankee Doodle Dick," "King-Queen-Jack," Lina Aharbanel in "Flora Bella," Frances Starr in "The Little Lady in Blue," and Betty Behave.

Mr. Harry Henkle and Mrs. Henkle have also returned to town after a visit to Atlantic City, where they were the guests of Mr. Samuel F. Nixon. Mr. Henkle has fully recovered from the effects of his recent operation. The Academy, he announces, will not inaugurate its season until Oct. 1, when Al. Johnson in "Robinson Crusoe, Jr." will begin the new season. The Aborn Opera company will play a week's engagement at the Lyric some time in October or early November, presenting a different work at each performance. The Diapered Russian ballet, with Karavina and Nijinsky, will appear at the Lyric some time in the early fall for two performances. Mr. Gordon Simpson, for a number of years associated with Alburgh's General Ticket Agency, has accepted a position with O. A. Ellis, and has taken up his residence in Boston, where he will be associated with the interests of the Boston Symphony Orchestra.

I. B. Kama.

"EVERYWOMAN" AT FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: Henry W. Savage's "Everywoman" opened the regular season Sept. 4-5 (special matinee, Sept. 4), and presented one of the greatest attractions seen at this theater for many seasons. The company is headed by Miss Paula Shay, Harry Hamilton, and George Rydenham; Frank Kilday, Harry Hamilton, Miss Kay Carleton, Evelyn George, and Symona Boniface; all excellent to large attendance. Pat White and his Gaiety Girls, Sept. 7-9, with Anna Grant, Daisy Mayfair, Purdig and Wilder, Walter Browne, Elliot and West, Gene True and a good company in "A Frolicsome Festival," and "Casey at the Convention" pleased good attendance. "Some Baby," Sept. 11-12, Harry: "The Battle City of Peace" to large attendance, week Sept. 4-9. Bijou, Sept. 4-9: Martin Eden, Theda Bara in "Under Two Flags," Wings and Wheels, "The Weekly," Nana Sullivan and company, in "Never Again," "The Crimson Stain," Johnson and Wells, Belle Jackson, Archie Nicholson Trio, and a Keystone comedy to large attendance.

Lincoln Park: The James F. Lee Musical Comedy company presented for the last week, Sept. 4-9, of their summer engagement, a delightful comedy and pleased: large attendance. Palace and Plaza: good attractions. Lester Longman, on his way to join his company, was called Aug. 30. Louise Keane was the guest of several friends at dinner Sept. 2. Manager Sheehan has returned from his vacation and is very busy with his attractions playing the Academy; outlook is good.

W. F. Gaa.

NINE THEATERS IN KANSAS CITY

KANSAS CITY (Special).—Orpheum: The Orpheum opened its season with a classy bill. Theodore Kosloff, supported by Vlasta Maslova and artists from the Diaghilev ballet, occupies the stellar position, and their dancing, singing, and stunts in striking prominence in point of artistic worth. "Cranberries," a clever little play; Claire Rochester, soprano-baritone, and Ruth Budd, aerial acrobat, all had pleasing acts. Others on the bill were William Kennedy-Willing, Beeman and Anderson, and Libonita, xylophonist. Big houses.

Garden: "The Little Girl That God Forgot," a melodrama of many thrills and an equal number of laughs is pleasing at the International house this week. Cecil Jacques was very clever and winsome in the title role of Nancy Barlow, and everybody was especially glad toward the close of the last act when it became plain that God hadn't forgotten her but had picked out a first class husband for her, so she could live happily ever afterwards. Current offering: A dramatization of Truxton King.

Pantages: Erotiti and his Lilliputians, in an athletic novelty, are dividing headline honors with the Peticoat Minstrels, Sept. 4. The latter act is offering many new "costs" and dances and changes of costumes. Mae Curtis, comedienne; the Venetian Four, instrumentalists, and Charles Beamon, were all roundly applauded. The Three Rianos have been using the same stuff for years and years but still get over with it. Smallfield's eleven-piece orchestra is proving quite a feature.

Gaiety: Sam Howe arrived with one of the most entertaining shows on the circuit. The chorus is comely and energetic, the comedians capable and the feminine contingent including Dainty Eva Mull, very clever. Also the costumes are fresh and attractive and the scenery pretentious. Current offering: Barney Gerard's Show with Edmund Hayes, the Wise Guy of the Globe. An elaborate stage picture of the Al-pines is the setting for a clever shooting novelty by Gen. Planno and company, heading the bill, opening Sept. 8. The remainder of the bill is made up of Solis Bros. and company, the Marimba Band, the Debergh's, Bert Howard, Wing and Ah Hoy, and Cecil Jackson, a local girl.

Century: "The Lure of the Lamp," a burlesque very aptly described as a fantasy full of fun and fascinating femininity in three scenes, is pleasing the Century patrons this week. The dancing and musical numbers are well handled and the comedy situations gather laughs. Charles Ward and Don Trent are principal comedians. To follow: "Hello Girls." Willis Wood: Second big week of "Where Are My Children?" on the map in Fall. "The Victory of Conscience." Recent: Emmy Whelan in "The Pretenders."

JACK McCLEERY.

SAN ANTONIO'S PLEASURES

SAN ANTONIO (Special).—The Majestic, vaudeville, has been completely retouched during the summer, making everything fresh and new for the new season which opened Aug. 28. The house will be under the management of Edward Raymond, who has been very successful in putting vaudeville on the map in San Antonio. He announces that this season the Majestic will change its policy, running for the first two days, Monday and Tuesday, high class moving pictures at popular prices, balance of the week straight vaudeville. The initial bill was "Sazo" sextette, "Mercedes," "Johnnie Cantwell" and Ritta Walker, in a skit "Getting the Fly Stuck," Marie Fitzsimmons, story teller; Hickman Bros. and Company, in a comedy playlet, "Two Ways to Look," the Aerial Macks, and Galetti's barber shop comedians. HADEN P. SMITH.

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### SEND OFF AT ALTOONA

ALTOONA, Pa. (Special).—Two weeks of the  
present theater season certainly look good from  
the business standpoint. The Mishler had "Ex-  
perience" Sept. 4-6, playing to crowded houses;  
"U. T. O." Sept. 9; "The Record Breakers" Sept. 13.  
The Orpheum has Irene Meyers and  
"Experience" as the headliners and are doing  
fine. Park Theater closed its season Sept. 4,  
when the Hall Players ended their summer en-  
gagement which was very successful.  
Paul Gilmore and the members of the "Ex-  
perience" company were tendered a banquet at  
the Elks home, here, Sept. 5. Mr. Guy Burley,  
formerly Treasurer of The Mishler and lately  
Manager of The Wilson Theatre, has resigned the  
latter position to accept the management of The  
Lady Langley company now running in New York  
city. Miss Nellie Heim, one of the Heim children  
of vanderbilt fame was married to Mr. R.  
Rennett at the Little Church Around the Corner,  
New York, April 23, last; the news is just made  
public. Walter Vincent, of the Wilmer Vincent  
vanderbilt firm, was a welcome visitor in town  
last week. ELLIS MARCH.

### SEATTLE

SEATTLE, WASH. (Special).—Pantages, The So-  
ciety Poda and vanderbilt, Aug. 27-Sept. 2.  
Attendance averaged good business. Palace  
Theater, vanderbilt. Motion pictures at the Atham-  
bra, Ciemmer, Colonial, Coliseum, Liberty, Mis-  
sion, Rex and Strand. BENJAMIN F. MERRIVAY.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-  
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to  
reach us on or before that date.

### DRAMATIC

ANGLIN, Margaret (Chas. Frohman, Inc.): N.Y.C. 20  
—Indef.  
ARLISS, George (Klaw and Franks and Geo. C. Tyler):  
N.Y.C. 11—Indef.  
BIRD of Paradise (Olliver Mo-  
romo): Pittsburgh 11-16.  
BLANBY, Harry Gray (E. F. F. Pater):  
Newark 18-23, N.Y.C. 23-30.  
BOOMERANG, The (David Re-  
lascio): N.Y.C. Aug. 10, 1916  
—Indef.  
BOYNE, Nancy (Will J. Don-  
nelly): St. Louis 10-16, Kan-  
sas City 18-23, Omaha 28-27.  
BROADWAY After Dark (Hal-  
ton Powell): Indianapolis 11-  
16, Louisville 18-23, Nash-  
ville 28-30.  
BUNTING, Emma (E. A. Schil-  
ler): Phila. 4-16, Wilkes-  
Barre 18-20, Scranton 21-23,  
Jersey City 24, 25-30.  
CERATINO, Chas. (A. H. Woods): N.Y.C. Aug. 9—In-  
def.  
COMMON Clay (A. H. Woods): Chgo. Aug. 29—In-  
def.  
COMMON Clay (Special: A. H. Woods): Albany, N. Y. 11-13, New Haven, Conn. 14-16, Worcester, Mass. 18-20.  
COMMON Clay (General: A. H. Woods): Paterson, N. J. 12, Honesdale, Pa. 14, Wilkes-  
Barre 18.  
OB of Her Children (Int. Prod. Co.): Nashua, N.H. 11-16, Memphis 18-23, New Orleans 25-30.  
DAUGHTER of Mother Mar-  
chese (Lester and Stratton):  
Jersey City, N. J. 11-16, Paterson 18-23, Newark 25-30.  
DEFECTION, The: Chgo. 4-16.  
DEVIL'S Harvest (Lester and Stratton): N.Y.C. 11-16, Bridgeport, Conn. 18-23, Prov. 25-30.  
DITLICHSTEIN, Leo (Cohan and Harris): N.Y.C. 4-30, Chgo. Oct. 1—Indef.  
DIXIE, Henry E. (Helen Tyler and Clinton Moffett): N.Y.C. 5—Indef.  
ELINORE, Kate (Williams and Hull): Yonkers, N.Y. 11-16, Cleveland 18-23, Toledo 25-30.  
EMMETT, Grace (Geo. H. Nichols): Camden, N. J. 11-13, Wilmington, Del. 14-16, Phila. 18-20.  
ETHEL, Madeline: Balto. 11-16, Phila. 18-23, Atlantic City 25-27.  
EVERYBODY (Henry W. Savage): Holyoke, Mass. 15, Northampton 18, Springfield 21, Fall River 24, 25, Brattleboro 18, Claremont, N. H. 18, Barre, Vt. 19, Burlington 20, Plattsburgh 21, Malone, N. Y. 22, Oswego 25, Albany 28, Opt. Can. 28, 29, Brockville 27.  
EXPERIENCE (Wm. Elliott, Ray Comstock and Morris G.): Phila. 1—Indef.  
EXPERIENCE (Wm. Elliott, Comstock and G.): Toledo 10-16, Cinl. 17-23.  
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.  
FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—Indef.  
FAIR and Grow Pat (Chas. Dillingham and Geo. Broadhurst): N.Y.C. 1-16.  
FLAME, The (Richard Walton Tully, Inc.): N.Y.C. 4—Indef.  
FOR the Man She Loved (Ar-  
thur C. Alston): Wash. 11-16, Balto. 18-23, Phila. 25-30.  
FRECKLES (Eastern: B'way Amuse. Co.): Colon, Mich. 13, La Grange, Ind. 14, North Manchester 16.  
FRECKLES (Western: B'way Amuse. Co.): Moline, Ill. 15, West Liberty, Ia. 16.  
FUNNY, Mr. Dooley (Wm. Isham): Wilkes-Barre, Pa. 11-15, Scranton 14-16, Jersey City 18-23, Paterson 25-30.  
GIRL He Couldn't Buy (Arthur Alston): Balto. 11-23, Wilkes-Barre 25-27.  
GIRL Without a Chance (Cir-  
cull: Robert Sherman): New Orleans 10-16, Birmingham 17-23, Atlanta, Ga. 25-30.  
GIRL Without a Chance (East-  
ern: Robert Sherman): Reed City, Mich. 15, Cadillac 16, Manistee 17, Charlevoix 18, East Jordan 19, Boyne City 20.  
GIRL Without a Chance (West-  
ern: Robert Sherman): What Cheer, Ia. 13, Newton 14, Redfield 15, Iowa Falls 16, O R A H A M (Oscar: Thomas, Frank and Clinton): La. Sayre 15, Erick 16, Hydro 18, Granite 19, Cordell 20, Car-  
negie 21, Comanche 22, Ryan 23, Graham, Tex. 25, Jack-  
son 26, Bowie 27.  
GRAUSTARK (Haskell and MacVitty): Portage, Wis. 15, Neillsville 14, Arcadia 15, Winona 16, Elgin, Ia. 18, Clarksville 19, Sumner 20, Mason City 21, Hampton 22, Iowa Falls 23, Independence 25, Marengo 26, Tipton 27.  
GUILTY Man (A. H. Woods): N.Y.C. Aug. 18—Indef.  
HRA of Pike (Robt. Cam-  
bell): Prov. R. I. 11-16, Boston 18-23, Worcester 25-30.  
HVR Naked Self: Worcester, Mass. 11-16, Syracuse 18-20, Utica 21-23, Buffalo 25-30.  
HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 16—In-  
def.  
HIS Other Wife (Vaughan Gla-  
ser): Detroit 11-15, Chgo. 18-23, St. Louis 25-30.  
HIT the Trail Holiday (Cohan and Harris): Boston 4—Indef.  
HOUSE of Temptation (Schiller and Wolf): B'lyn 11-15, N.Y.C. 18-23, Bridgeport 25-30.  
KING, Queen, Jack (A. H. Woods): Balto. 11-16.  
LITTLE Girl in a Big City (Co. A. Arthur C. Alston):  
Pittsburgh 11-16, Youngstown, O. 18-23, Cleveland 25-30.  
LITTLE Girl in a Big City (Co. B. Arthur C. Alston):  
Utica, N. Y. 12, 15, 16, 18, 19, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Watertown 10, Fulton 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.  
LITTLE Girl That God Forgot (John J. MacVitty): Omaha 15, Sioux City, Ia. 14-16, In-  
dianapolis 24-30.  
LITTLE Perry of Moore (How-  
ard Powell): Richmond, Va. 11-16, Wash. 18-23, Balto. 25-30.  
LITTLE Shepherd of Kingdom Come (Messrs. Shubert): Bos-  
ton 4—Indef.  
MAN Who Came Back (Wm. A. Brady): N.Y.C. 1—Indef.  
MARGERY Daw (John Gori):  
Chgo. Aug. 27—Indef.  
MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler):  
Boston 2—Indef.  
MODERN Sappho (Samuel Blair): Atlantic City, N. J. 11-13, Trenton 14-16, Camden 18-20, Wilmington, Del. 21-23, Phila. 25-27.  
MURDOCK, Ann (Chas. Froh-  
man, Inc.): N.Y.C. Aug. 14-  
Sept. 16, Chgo. 18—Indef.  
MY Mother's Rosary (Ed. How-  
land): Chgo. 11-16, Indian-  
apolis 18-23, Louisville 25-30.  
NATURAL Law (Southern Co.):  
Atlanta, Ga. 11-16, Rich-  
mond 18-23, Wash. 25-30.  
NATURAL Law (Western Co.):  
Charlevoix, Mich. 13, East Jordan 14.  
NOTHING But the Truth (H. H. Frame): N.Y.C. 14—In-  
def.  
O'HARA, Pinks (Augustus Pit-  
ton, Jr.): Milwaukee 11-16.  
OLD Homestead (R. E. Polli):  
Toledo 11-16, Detroit 18-23, Chgo. 25-30.  
OTHER Man's Wife (Gaskell and MacVitty): Clinton, Ia. 13, Morrison, Ill. 14, Ster-  
ling 15, Davenport, Ia. 16, Rock Island 17, Mon-  
mouth 18, Burlington, Ia. 19, Mt. Pleasant 21, Washington 22, Grinnell 23, Newton 25, Redfield 26, Adel 27.  
PIERROT, The Prodigal (Win-  
throp Ames): N.Y.C. 6—In-  
def.  
POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. 18—Indef.  
POTASH and Perimeter in So-  
ciety (A. H. Woods): N.Y.C. 11-16.  
REBECCA of Sunnyside Farm (Gaskell and MacVitty):  
Wausau, Wis. 13, Portage 14, 15, Marshfield 16, Eau Claire 17, Durand 18, Menomonie 19, River Falls 20, Stillwater, Minn. 21, Northfield 22, Sleepy Eye 23, Manakota 24, Orono 25, Rochester 26, Osage, Ia. 27, Decorah 28.  
ROBSON, May (Geo. F. Hall):  
B'lyn 11-16.  
SEVEN Chances (David Re-  
lascio): N.Y.C. Aug. 1—Indef.  
SERPENT of the Hills (Gas-  
sell and MacVitty): Pleasant Hill, Mo. 13, Warrensburg 14, Paola, Kan. 15, Burling-  
ton 16, Humboldt 18, Medi-  
son 19, Marion 21, Okmoro 22, Wichita 23, Alva, Okla. 25, Waynoka 26, Woodward 27.  
SILENT Witness (H. H. Frame): N.Y.C. Aug. 10—In-  
def.  
SKINNER, Otis (Chas. Froh-  
man, Inc.): Buffalo 11-16, N.Y.C. 18—Indef.  
SOMERHODY'S Loghouse (Messrs. Shubert): N.Y.C. Aug. 25—Indef.  
SPORT of Law (Walter N. Lawrence): Phila. 11-23.  
SUNNY South (J. C. Rock-  
well): Waterbury, Vt. 13, Escobedo, Falls 14, Swanton 15, Ausable Forks N. Y. 16, Peru 18, Champlain 19, Ma-  
lone 20, Madrid 21, Norwood 22, Potsdam 23, Clayton 25, Chas. E. Harbor 26, Adams 27.  
TEXAS (Jake Lieberman):  
Newark, N. J. 11-16, N.Y.C. 18-23, B'lyn 25-30.  
TRUSTON, King (Geo. W. Truxton): Kansas City 10-16, Omaha 18-20, Sioux City, Ia. 21-23, Chgo. 25-30.  
TURN to the Right (Winchell Smith and John Golden):  
N.Y.C. Aug. 17—Indef.  
UNCLE Tom's Cabin (Wm. Kibbel): Williamsport, Pa. 13, Sunbury 14, Huntington 15, Altoona 16.  
UPSTAIRS and Down (H. H. Frame): N.Y.C. 25—Indef.  
WASHINGTON Square Play-  
house: N.Y.C. Aug. 30—Indef.  
WILCH, Joe (M. Jacob):  
Bridgeport, Conn. 11-16, Prov. 18-23, Boston 25-30.  
WHAT'S Your Husband Doing? (Jos. Brooks): Chgo. 25—In-  
def.  
WHICH One Shall I Marry? (J. J. Howard): Cleveland 11-16, Toledo 18-23, Detroit 25-30.  
WHILE the City Sleeps (Edwin Clifford): Memphis 11-16, New Orleans 18-23, Birming-  
ham 25-30.  
WOMAN He Married (Max Spielgel): Chgo. 11-16, St. Louis 18-23, Kansas City 25-30.  
YANKEE Doodle Dick (Ten-  
nant Producing Co.): Cleve-  
land 11-16.

### PERMANENT STOCK

AKRON, O.: Colonial.  
BAKERSFIELD, Cal.: Air-  
dome.  
BOBETON: Lexington Park.  
CLEVELAND: Prospect.  
CLEVELAND: Colonial.  
COLORADO SPRINGS, Colo.:  
Burns.  
COLUMBUS: Olentangy Park.  
DALLAS, Tex.: Hipp.  
DENVER: Denham.  
DES MOINES, Ia.: Princess.  
DULUTH, Minn.: Locum.  
ELMIRA, N. Y.: Horlick.  
E. WYANDOTTE, Ind.: Temple.  
F. WORTH: Tex. Savoy.  
HAYESVILLE, Mass.: Academy.  
HARTFORD, Conn.: Hartford.  
KANSAS CITY: Willis Wood.  
LAFAYETTE, Ind.: Family.  
LOS ANGELES: Burbank.  
LOS ANGELES: Morocco.  
LOWELL, Mass.: Opera House.  
LYNN, Mass.: Auditorium.  
MILWAUKEE: Shubert.  
MINNEAPOLIS: Shubert.  
NEWARK, N. J.: Olympic Park.  
NEW HAVEN, Conn.: Hyper-  
ion.  
NEW YORK CITY: Lafayette.  
NEW YORK CITY: Kismet.  
NEW YORK CITY: Spooner.  
OAKLAND, Cal.: Orpheum.  
PORTLAND, Me.: Keith's.  
PROVIDENCE, R. I.: Keith's.  
QUINCY, Ill.: Orpheum.  
SALEM, Mass.: Empire.  
SALE LAKESIDE: Wilkes.  
SAN ANTONIO, Tex.: Grand.  
SAN FRANCISCO: Alcazar.  
SAN FRANCISCO: Columbia.  
SAN FRANCISCO: Wigwam.  
SAN JOSE, Cal.: Victory.  
SARASOTA, Fla.: Can.  
Scranton, Pa.: Polli's.  
SEATTLE: Orpheum.  
SIoux City, Ia.: Princess.  
SOMERVILLE, Mass.: Som-  
erville.  
SPRINGFIELD, Mass.: Polli's.  
SPRINGFIELD: American.  
ST. JOSEPH, Mo.: Airdome.  
ST. LOUIS: Polli's.  
ST. PAUL: Shubert.  
WASHINGTON, D. C.: How-  
ard.  
WATERBURY, Conn.: Polli's.  
WICHITA, Kan.: Crawford.  
WILKES-BARRE, Pa.: Polli's.  
WILLIAMSPORT, Pa.: Valla-  
mont.  
WINNIPEG, Can.: Dominion.  
WORCESTER, Mass.: Worces-  
ter.  
YOUNGSTOWN, O.: Idora Park.

### TRAVELING STOCK

BENJAMIN Jack: Lincoln, Kan. 11-16.  
DAVIS (Adam W. Friend):  
Alton, N. Y. 11-16, Dolgeville 18-23.  
DE VOSS, Flora: Augusta, Wis. 11-16, Sturgeon Bay 18-23, Shawano 25-30.  
HARRISON and White Players:  
Albion, O. 11-16.  
HILLMAN Ideal: Geneva, Neb. 11-16.  
LEWIS: Maywood, Neb. 11-16.  
MANNING: Lonsa, Kan. 11-16.  
SAVIDGE, Walter: Valentine, Neb. 11-16.

### OPERA AND MUSIC

ABARBANEL, Lina (John Cort): N.Y.C. 11—Indef.  
AMBER Empress (Corey and Ritter): Boston, Aug. 21, Sept. 18, 19.  
BICKEL and Watson (L. M. Goodstadt): Phila. 11-16, Atlantic City 18-20, Trenton 21-23, Camden 25-27.  
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—Indef.  
BRINGING UP Father (Gus Hill): Birmingham, Ala. 11-16, Atlanta, Ga. 18-23, Rich-  
mond, Va. 25-30.  
COHAN Revue 1916 (Cohan and Harris): Chgo. Aug. 21-Sept. 30.  
ELTINGE, Julian (A. H. Woods): Johnston, Ia. 14, Wheeling, W. Va. 15, Erie, Pa. 16, Youngstown, O. 18, Canton 19, Dayton 20.  
FICKLES, Lew (Messrs. Shubert): Chgo. Aug. 17—Indef.  
GIRL from Brazil (Messrs. Shubert): N.Y.C. Aug. 30—Indef.  
HITCHCOCK, Raymond (Chas. Dillingham): Rochester 14-16, Hyams and McIntire (Perry Kelly): Saginaw, Mich. 13, Lansing 14, Jackson 15, Ann Arbor 16, Grand Rapids 17-23, Muskegon 25, Kalamazoo 26, Battle Creek 27.  
KATINKA (Messrs. Shubert): Boston Aug. 28—Indef.  
LILAC Domino (Andrew Din-  
nell): N.Y.C. 11-16.  
LITTLE Miss Springtime (Klaw and Erlanger): Phila. 11-23, N.Y.C. 25—Indef.  
MUTT and Jeff's Wedding: Bos-  
ton 11-16, Worcester 18-23, Syracuse, N. Y. 25-27.  
ONLY Girl (Joe Weber): Hart-  
ford, Conn. 11-16.  
PARADISE Show of 1916 (Messrs. Shubert): N.Y.C. June 25—Indef.  
POM-POM (Henry W. Savage): Chgo. 8—Indef.  
PRINCE of Pilem (Perry J.



Kelly: Portland, Me. 18, 19.  
Bancroft, Augusta 21, Lewiston 22, 23, Portsmouth, N. H. 25, Dover 29, Rochester 27.  
ROBINSON, George, Jr. (Messrs. Serenade): Phila. 4-Indef.  
SERENADE (The Walker and Stevens): Allentown, Pa. 22, Reading 24, Lebanon 27.  
STILL, (Chas. Frohman, Inc.): N.Y.C. Aug. 28-Sept. 23.  
VERY Good Eddie (Marbury-Cornstock): Boston Aug. 14-Indef.  
VERY Good Eddie (Marbury-Cornstock): N.Y.C. Dec. 24-Indef.  
WILSON, Al. H. (Sidney H. Ellis): New Castle, Pa. 13.

New Philadelphia, O. 14.  
Wheeling, W. Va. 16, Eastonville, O. 18, Newark 19, Marietta 20, Parkersburg, Va. 21, Huntington 22, Charleston 23, Chillicothe, O. 25, Dayton 26, Richmond, Ind. 27.  
SIXFIELD Follies of 1916 (Florence Ringfield): N.Y.C. June 12-Sept. 16.  
MINSTRELS  
FIELD, Al. G.: Charlotte, N. C. 13, Durham 14, Raleigh 15, Greensboro 16, Lynchburg, Va. 18, Norfolk 19, 20, Petersburg 21, Richmond 22, 23, Columbia, S. C. 25, Charleston 26, Augusta, Ga. 27.

O'BRIEN, Nell (Oscar F. Hodges): Springfield, O. 13, Marion 14, Lima 15, Alliance 16, Meadville, Pa. 18, Greenville 19, Youngstown, O. 20, Erie, Pa. 21, Beaver Falls 22, New Castle 23, Butler 25, East Liverpool, O. 28, New Philadelphia 27.  
RINIX Brothers: Albert Lea, Minn. 12-16.  
CIRCUS  
BARNES, Al. G.: Martinsville, Ill. 13, Centerville 14, Sparta 15, West River, Mo. 16.  
MISCELLANEOUS  
THURSTON the Magician (Jay Klunk): Buffalo 11-16, Pittsburgh 18-23, Youngstown, O. 25-30.

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Eby, Kitty, Marion G. Evans, S. Mona Eames, Pink, Marie.  
Gear, Florence, Gladys Gilman, Graham, Lora, T. Graham, Mildred Gregory, Mae Guyer, Haddon, Noel, Mable Harford, Gene Hendrick, May Hennessy, Florence Halbrook, Lois Howell, Kelly, Alice.  
Lawrence, Lillian, Ina Leber, Gertrude London, Helen Lynn, McKay, Violet, Vivian May, Florence McVernon, Gertrude Millington, Helva Morrell, Nellie Mortyue, Gertrude Mudaz, Helen Marten.  
Gable, Neida.  
Gutz, P. G. Mrs.  
Patton, Helen, Maude Powell, Guest, Madge.  
Reece, Jean, Dorothy Regel, Helen R. Ridgway, Josephine Robinson, Ruth Robinson.  
Sadler, Dorothy, Elsie Sanders, Sawyer, Laverne, Francis Sears, Mrs. I. F. Shepard, Seed, Stry, Janet Spencer, Mrs. B. Speyer, Muriel Starr.

**Thompson, Florence.**  
Vallie, Myrtle, Mrs. B. B. Van Underwood, Carrie, Louise Velder.  
Wallace, Jane, Jean Warwick, Olive West, Bertha Whitman, Myrtle Chapman Willis, Isabelle Winlock, Mrs. Clara Cashlon, Wolfe.

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Arthur, Daniel Y.  
Bayfield, St. Clair, Harry Beebe, Arthur G. Bell, Frank Bertrand, W. W. Blair, Eddie F. Bowers, Ted Brackett, Harold Briggs, M. G. Briggs, Leonard Brown, Bryan H. D. Burroughs, Jack M. Byrnes, Campbell, Robert E. Raymond, John Carroll, Winthrop Chamberlain, A. Colette, Walter Connelly, Alfred Cross.  
Darling, A. F. H. Dean, Horace De Banks, Leonard De Cordova, Karl L. Delta, James S. Devlin, John W. Dillon, Sanford Dodge, Max Dow, Edward Durand, Guy Durrell, Edwards, Felix, Stanley Elbridge, John Elliott, Leon Errol.  
Faber, Tom W., Frank B. Fanning, Edward J. Fitzgerald, Forbes, Arthur Forrest, V. D. Forsythe.  
Gerard, William, William F. Granger, M. Guarro.

**Harney, Lee, Gavin Harris, Lee Harrison, Frank Hutton, Joseph W. Herbert, David J. Herblin, Al. Hermann, H. W. Hodgson, Roland J. Hogue, Burton Holmes, Perry P. Hough, Fred L. Huntington, Wright Huntington.**  
Karr, Frederick J., Gordon Kelly, Hann Kennedy, Bruce Kent, Cecil King, Frank King, Frank Kingston, Saxon King, Lacey, Richard Henry, Jack Lambert, Edwin Lauder, Lowry Lawrence.  
McCullough, Carl D., James L. McCrete, William McNally, Frank Millo, Charles P. Morrison, Frank Mullane, Henry T. Munch, Newcomb, Bobby, Owen, Wallace, Patterson, Gerard, Duncan Penwarden, Frank Brandon Peters, Richard Pitroff, David Powell.  
Raymond, Melville B., Joe Reimold, Joe B. Reimold, Jack Riney, William J. Riley, Will S. Rising, Robert Robinson, William J. Romaine, F. H. Ryley.  
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ALBION, N. Y. (Special).—The Corning Opera House, at Corning, N. Y., has been leased for a term of 5 years to Messrs. Lee & Harris of Albion, N. Y., who will re-open this beautiful theater about Oct. 1 with but the choicest of attractions. The house will be conducted as a combination road show and vaudeville theater, having been recently redecorated, refurnished and equipped with leather upholstered opera chairs. Jack Lee and L. E. Harris are well known showmen in the western part of N. Y. State, both having conducted several theaters. They will be pleased to hear from any one time from any first class attractions in any line. Seating capacity over 1,000. Address until Oct. 1, Albion, N. Y. P. D. Q.

**LOUISVILLE, KY.**  
LOUISVILLE, Ky. (Special).—The Al. G. Field Minstrels played its annual engagement here Sept. 4-8. It is the best, under the direction of Judge Allen Kinney. The entire company was of unusual excellence. At the New Bucking-ham the Monte Carlo girls had fine business week ending Sept. 8. The season at the Gaiety continues successful, the attraction for week Sept. 8 was a domestic drama, "The Girl of Her Children." The Summer season of 1916 closed at Fontaine Ferry on Labor Day. There has been no change in the marked interest felt by this community in the moving pictures. All are presenting attractive films and business has been universally good.  
Members of the firm of architects who will arrange for the building of the new Auditorium to be erected here are visiting Chicago, Cleveland, Indianapolis, St. Louis and other large cities, taking notes of the similar buildings there, with the idea that the Louisville Auditorium will be a combination of the best that has come before in other places with what may be added from the investigation given.  
William Rhea, of the state force at the New Bucking-ham has been with that house for thirty continuous years, and is one of the best known and best liked men in the profession.  
Wallace Givrin, who was featured at the Casino the closing week of the Fontaine Ferry season, is a Louisville boy, who has met with marked success. He does a really high-class sleight-of-hand turn.  
**CHARLES D. CLARK.**

**CLEVELAND, O.**  
CLEVELAND, O. (Special).—Later Day entered in the 1916-17 season. Nell O'Brien's Minstrels opened a week's engagement at the Euclid Avenue Opera House. "Yankee Doodle Dick" by Virginia Kline, sister of Harry Kline, formerly with the Euclid Avenue Opera House, now manager of the Globe Theatre, New York City, week Sept. 11. The Pricelles closed its winter season Labor Day. Farewell week of Summer vaudeville at Keith's Hippodrome Sept. 4. The Prospect has "The Old Homestead" and "Which One Shall I Marry?" week 11.

**BUFFALO, N. Y.**  
BUFFALO, N. Y. (Special).—"Yankee Doodle Dick" began a week's engagement at the Star Sept. 4. (Produced week before in Rochester, N. Y.) Week Sept. 11 Otto Skinner in "Mister Antonio." Booth Tarkington's new comedy, "King, Queen, Jack" was presented at the Tack Theater week Sept. 4. (Produced week before at Atlantic City.) Week Sept. 11 "Marsury Daw," a new play by George D. Parker, with Kathleen MacDonnell in the leading role. (Produced in Grand Rapids, Mich., Aug. 25.)  
The Majestic Theater opened its season under the new management of Dr. P. O. Cornell and C. F. Lawrence with "A Little Girl in a Big City." Mr. Lawrence comes from the Colonial Theater, Baltimore, and he states that hereafter the International Circuit will furnish the attractions. Mr. Lawrence is doing everything to make the Majestic attractive and one of the most popular houses in Buffalo, and remain what the theater lost under the old management. The preceding company played to capacity houses.  
At Eliza's Sept. 4-9 Walter O. Kelly headed an excellent bill. Gus Van and Joe Schenck scored. Dorothy Regel had a comedy. "At the Clear Stand," that went well. Audiences large.  
At the Gaiety Sept. 4-9 Mable Williams, audacious and vivacious, and a lively company packed the house to the doors. Week Sept. 11 Harry Hastings's Big Show.  
**J. W. BARKER.**

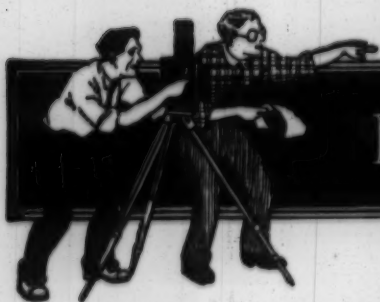
**BINGHAMTON, N. Y.**  
BINGHAMTON, N. Y. (Special).—Nell O'Brien Minstrels played two packed houses at the Armory, Aug. 26. K. of C. banqueting the minstrels at the Arlington Hotel. "Fair and Warmer," Aug. 30-31. Old excellent business. The Gliner Girls, burlesque, to R. R. O. Sept. 4-8. Stone Theater: Keith vaudeville and Paramount pictures pack this house three times daily.  
**F. W. BARRIS.**



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# MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908



## COMMENT AND SUGGESTION



MRS. VERNON CASTLE.  
Star of the International Serial, "Patricia."

Last week's premiere of "Intolerance" presented many interesting angles. One is the importance now accorded the film spectacle in the "morning after" theatrical criticisms. Moreover, the critics, who a year ago were at a loss how to analyze the film, are becoming adepts at screen comment. "Flashbacks" and "close-ups" now flicker from their critical typewriters with ease.

It is not our purpose here to comment critically upon "Intolerance." The detailed review will be found in another column. But we call attention to this fact: The film has won its fight for serious consideration.

"Please let me take exception, from the standpoint of a film fan, to the statement of H. R. Durant, the scenario editor, that the American film audience desires only amusement in the screen theater," writes a correspondent. "In other words Mr. Durant maintains that the film audience does not want to think."

"I am sure that exactly this fallacy is holding the scenario in a rut, that the scenario cannot advance until it becomes something more than a rehash of the 'old stuff.'"

"Mr. Durant maintains in the next breath that 'the biggest star cannot hold an audience unless the story does.' And then he remarks: 'Each player has his or her limitations and so the story must be written around that per-

son. At least, the story must fit the star and such will be the case until the public demands the story without the star.'

"The writing of scripts to fit a star is one of the present day screen weaknesses. I can think of no better way to take the life out of a scenario idea."

A re-adjustment has been under way in the distribution branch of the industry. **Film Re-adjustments Spell Advance** THE MIRROR believes that the re-adjustment is a healthy and beneficial one all around. There is every indication of success and advance in the various moves.

To the GREATER VITAGRAPH we extend our congratulations. To the new combination of SELIG, ESSANAY, KLEINE and EDISON we give our best wishes, likewise. They're all fighting the good fight of the film.

The statement of Lee Ochs, president of the Motion Picture Exhibitors' League, published at length in another column, carries an ominous note.

"I hear that the exchange managers of this city have met recently for the purpose of organizing," Mr. Ochs states. "If this were their only purpose, I would have no further comment to make. From what I learn, however, I am very sure that their purpose in meeting was to devise ways and means of placing new burdens on the exhibitor." Mr. Ochs goes on to warn the exchange men against the alleged purpose of increasing prices to the exhibitor.

The industry can only advance with the exhibitor, the exchange man and the manufacturer working shoulder to shoulder. Everything must be above board. Any treason in the ranks spells disaster.

Let us have peace—and progress.

In the past few weeks we are told a certain manager, **Letting the Film Story Broaden** let us say JOHN DOE, rejected a comedy picture based upon a drama more or less successful on Broadway. We are told he objected to the production because it treated crime with levity.

More recently MANAGER DOE turned back another production, because of a situation which he deemed unfit for film audiences. This same situation, with various theatric variations, has been utilized on the dramatic stage time after time. It has been the part of a thousand dramas.

Can we expect advancement from producers if the exhibitors themselves lack discernment and breadth of mind? Will manufacturers broaden and deepen their stories if they feel that the film show man will likely reject his offering?

We ask these questions after due consideration of the matter. We are sternly against any attempt towards

blueness, any effort to dramatize sordidness on the plea of a sermon, any attempt to commercialize vice, any effort to inject sensationalism via nudity. But the scenario must expand.

Mr. Exhibitor, let the film story grow up!

And now let us turn the searchlight, pleasantly, kindly and in the best spirit, upon some recent press matter intended for newspaper use.

"Director \_\_\_\_\_, who is producing \_\_\_\_\_, uses a saddle that cost \$400 in directing the big battle scenes."

And again: "\_\_\_\_\_, co-star with \_\_\_\_\_ in \_\_\_\_\_ features, has recovered the valuable bracelet she lost recently. The bracelet was lost when it flew off Miss \_\_\_\_\_'s wrist as she was making a gesture during the taking of a scene for \_\_\_\_\_." Search for it had proven vain.

And so the weekly storm of press copy whirls by.

FREDERICK JAMES SMITH.

## ENGLISH SCREEN SLUMP

There has been a remarkable slump in the cinema business, says the London *Cinema*. With the experience of many summers of all kinds, some of the oldest exhibitors frankly confess that nothing has hit business so badly as the present circumstances.

It is realized, of course, that never before has business been conducted in such a war, but of the war there has already been two years' experience. The only really new condition created, in the view of most, is the amusement tax, and to that tax everything is attributed. Is that a perfectly sound method of reasoning? Are there no other factors? The reply is made that to some extent business has been af-

fectured by the removal of the married men. When, however, an estimate is made of the numbers of married men, and it is remembered that for the most part these men are still in the country under training, and hence in many instances available for some cinema somewhere, it must be admitted that picture theaters in the mass should not be so seriously affected by this cause. If the amusement tax and the taking away of the married men does not wholly or even considerably account for the slump, is there any other reason? There is.

For many months past there has been a kind of campaign of calumny in progress. The newspapers have teemed with it. No one has been able of late to open a newspaper, a magazine, or a periodical of any sort without reading some article or paragraph directed at the cinema; from the bench magistrates have inveighed against it; local authorities have made grave reports, and chief constables and mayors have sounded the same note. It has been pounded into the public consciousness that the cinema and its ways are dangers to be avoided. Even *Punch*, while giving in one of its cartoons in the summer number credit to the cinema for some good, has ridiculed the pictures.

Is it to be believed that all this steady and persistent attack can be made without any result? He must be the maddest kind of optimist who accepts the proposition that the campaign against the cinema has been ineffective. On the contrary, there has been not only suspicion aroused, but coldness and dislike. With all this poisoning of the public mind going on, people have been reading into the picture things created for them by the public prints. The present slump, which is not to be fully accounted for in its present intensity by any combination of the numerous causes alleged, is very largely the result of a determined attempt on the part of its enemies to wreck the cinema business.



DOUGLAS FAIRBANKS AND MISS JEWEL CARMEN.  
A SCENE IN THE TRIANGLE-FINE ARTS "MANHATTAN MADNESS."



# OCHS ISSUES STATEMENT

Alleges that Certain Exchange Men Are Trying to Boost Minimum Charges for Features

Lee A. Ochs, national president of the Motion Picture Exhibitors' League of America, has issued a statement asserting that he alleges to be the efforts of certain exchange men to raise the minimum charge for features. Mr. Ochs states:

"I hear that the exchange managers of this city have met recently for the purpose of organizing. If this were their only purpose, I would have no further comment to make. From what I learn, however, I am very sure that their purpose in meeting was to devise ways and means of placing new burdens on the exhibitor.

"At the present, their courage does not keep pace with their desire and they all hesitate to take the first step in open antagonism to the exhibitor. It is proposed among other things to increase prices all along the line and to screw up the minimum charge for features to an absurdly high figure, but I am glad to learn that some of the managers are not in favor of the anti-exhibitor policy outlined at the meeting.

"Some of the managers and assistant managers, however, are a good deal like the mice in the fable. All of them thoroughly agree on the necessity of putting a bell of warning around the cat's neck, but none of them are anxious to perform the service.

"In regard to this association and all other associations that may be formed of a like character, I want to serve notice right now, not on behalf of myself personally but on behalf of the organization, which has elected me national president, that the first man who openly consents to any coercive measure against the exhibitor, will have cause to rue it.

"We are not looking for war. Our organization is merely trying to adjust the balance of influence and power between the various branches of the industry for the benefit of the whole industry. The day for coercing the exhibitor is gone. Men who still live in the days of 1909 ought to lose no time in revising their chronology and bringing themselves up to date. If they cannot do that, the sooner they get out of the business the better for themselves and the industry at large.

"I personally have on numerous occasions aided branch managers and assistant branch managers when they were out of work and have often been at pains to secure employment for them, and in addition secured them business so that they could make good. I want to say that the moment any of these men put themselves in a position of avowed hostility to the exhibitor, I will request them to stay away from my office altogether.

"In conclusion, I can only state, we want peace, but we believe in preparedness."

## VITAGRAPH CHANGES

Irvin Cobb's first photoplay, it has been previously announced, will be a Vitagraph production. Indorsed by the American Bankers' Association as an asset to its National Campaign on Thrift. The title given out a few weeks ago was "The Adventures of Bull." It has been decided to change this title to "The Dollar and the Law" as one better calculated to attract the public.

"The Dollar and the Law" will be a December release with Lillian Walker in the title role. Wilfrid North is the director. Solely for the benefit of its exhibitors, The Greater Vitagraph has determined to move forward the date of "The Combat," starring Anita Stewart, to Sept. 18. It has been announced as an Oct. 9 release. By special arrangement with the New York Theater, the new Flatbush Brooklyn, Church and Flatbush Avenues, opened Labor Day night with "The Combat," and it is stated, could not accommodate the crowds. It will not be shown again until the new release date, Sept. 18.

## TO SEE PRIZE SCRIPT FILMED

Dr. R. Ralston Reed, of Morristown, N. J., whose photoplay, "Witchcraft," was judged the winner in the recent Columbia University Lasky Company prize contest, left New York last week for the studio in California, to be present during the making of his picture. The production is under the direction of Frank Reicher, and the star is Fannie Ward. The cast also includes Jack Dean, Paul Weigel, a new member of the company, Lillian Leighton, and others.

When the first announcement was made that Columbia University had decided to establish a department in photo-dramatics, Samuel Goldfish, executive head of the Lasky Company, offered a prize for the best original play of the year. The judge in this contest was William C. DeMille, a Columbia alumnus, and from the several score of manuscripts submitted "Witchcraft" was selected as the best.

The story is laid in New England about 1690, at the time of the persecution of so-called witches. During his stay in California, Dr. Reed will be the guest of the Lasky Company.

## NILES WELCH WITH METRO.

Niles Welch is back again with Metro, playing feature leads with Frances Nelson as star, under the direction of William Christy Cabanne.

GEORGE SARGENT, who directed Richard Bennett's first two pictures and the "Secret of the Submarine" serial, is leaving the American Company. Sargent has not yet named his new affiliation.

# ESSANAY AND SELIG WITH KLEINE AND EDISON

The Distribution Offices of George Kleine Will Be Utilized—Open Booking System

Following on the heels of the withdrawal of the Essanay and Selig companies from the V. L. S. E., Inc., President George K. Spoor of Essanay announces the amalgamation of four of the oldest companies in the motion picture business. The four companies are Kleine, Edison, Selig and Essanay.

This amalgamation is for the purpose of distribution only, each company retaining its individuality as formerly, but releasing through the same exchanges.

The announcement was made by Mr. Spoor directly after a meeting held in Chicago between George Kleine, William N. Selig, and George K. Spoor. Besides the new features of the four companies, all of the Selig and Essanay feature productions, formerly released through the Vitagraph, Lubin, Selig and Essanay distributing offices, known as the V. L. S. E., Inc., will, after Sept. 16, be released through the new organization known as the Kleine-Edison-Selig-Essanay Service.

The distributing offices of George Kleine will be utilized for this purpose, in addition to releasing the Kleine-Edison features. Offices are located in Chicago, New York, Boston, Philadelphia, Pittsburgh, Atlanta, Toronto, Montreal, Minneapolis, Dallas, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Indianapolis, Salt Lake City, Detroit, St. Louis, Washington, New Orleans and Cincinnati.

"The policy of the Kleine-Edison-Selig-Essanay Service, throughout the United States and Canada will be the placing on the market of a limited rather than an unlimited quantity of meritorious feature plays of five to eight reels in length," said Mr. Spoor. "These will be presented at irregular intervals, but sufficient in number to place before the public annually a great number of stars and desirable productions. In order words, it is our aim to give the public quality rather than quantity."

"Among Essanay's new features, which are already finished and which will be released through the new organization, are 'The Return of Eve,' featuring Edna Mayo, supported by Eugene O'Brien, 'The Prince of Graustark,' featuring Bryant Washburn and Marguerite Clayton, 'The Breakers,' featuring Bryant Washburn and Nell Craig, and 'The Chaperon,' featuring Edna Mayo and Eugene O'Brien. Other new features are now under way, one in which Essanay's great star, Henry B. Walthall, will appear."

"All of these features will be released under the open booking system. There will be no programme whatsoever. Every exhibitor will have the privilege of looking at any or all features and booking and rejecting what he wishes."

"I am a thorough believer in merit and our pictures will stand wholly on merit. There will be nothing crammed down the exhibitor's throat, and no attempt at any such system. Exhibitors know best what will please their individual audiences, and are the best judges of what pictures they should show."

"I might add that I believe that in the very near future that every picture will be offered on the open booking plan. The day of trying to foist a programme on the exhibitor, trying to make him take good, bad and indifferent plays, is now past. The sooner producers and exhibitors recognize this fact the better it will be for the motion picture business. It can mean nothing but better pictures."

"The motion picture public has been educated beyond the antiquated closed booking plan. They now demand nothing but the best pictures, and are unwilling to sit through several reels of poor or indifferent plays to see one good one."

"Exhibitors also are too intelligent to stand for the programme policy in features much longer. I think I am safe in saying that practically all of them prefer the open booking plan, and the only reason that programmes are used at all is because conditions have been such that they have scarcely been able to help themselves."

"But the time has come when they are demanding their rights, the right to see and know what they are buying, just as they insist of knowing what they are buying in a department store or wholesale house or factory. And their insistent demand can result in but one thing, the open booking system."

"Essanay is planning to give the exhibitor and the public none but excellent pictures. That we are staking our reputation and our future on this is evidenced by the fact that we are giving the exhibitor absolute liberty to reject any film that he does not think is up to the standard. In other words, while we are claiming all excellent pictures, we are making the exhibitor the final judge in this matter. It is not our say so that will decide whether the picture has merit or not; it is the decision of the exhibitor after he has seen the picture. On his decision we stand or fall."

"Plans have been effected, also, to give the exhibitor the very best service as well as the very best films. While I believe that good pictures is the main issue, yet even good pictures are valueless unless the exhibitor can realize on this quality. He must be able to present their worth to the public in such a way that he can convince it that he has a good picture, one worth

seeing, in order that he may attract the public to his theater.

"The proper and necessary advertising material will be furnished exhibitors on every feature. The exhibitor will be given no glittering generalities and flamboyant phrasings. He will be told specifically what each play is and to whom and what class it appeals particularly."

"He will be given the proper material to present these facts to his patrons, and to all persons in his district, so that he will, in the first place, be able to draw large audiences to his house, and then answer their expectations by giving them a first class picture, one that sends them home satisfied and anxious to come again."

"For in this way only can steady patronage be built up, by producing the goods when the patrons once have been attracted. To attract and fail to come up to expectations of the patrons is worse than not to have attracted at all. To disappoint the patron is to lose his patronage."

"Our aim in the new organization, therefore, will be, in the first place, to produce pictures that never will disappoint, and to give the exhibitor such service that he will be able to make the utmost profit out of their value."

CHICAGO (Special).—William N. Selig, President of the Selig Polyscope Company, announces that, effective on Saturday, Sept. 16, he releases his Red Seal Plays through the George Kleine offices. This news comes somewhat as a surprise to the trade, for the Kleine exchanges did not figure in the many rumors that have been circulated about the future releasing plans of the Selig Company following Mr. Selig's withdrawal, Sept. 1, from V. L. S. E., Inc.

"I received a number of flattering offers from prominent booking exchanges," said Mr. Selig, "but, after careful consideration, I selected the Kleine list of offices. These exchange offices are located in twenty-two of the principal cities of the United States and Canada, are up-to-date and enterprising in every way, and the Selig new releasing affiliations cannot but be successful in every respect. It is my purpose to place all our Red Seal Plays previously released through V. L. S. E., into the Kleine list of exchange offices. These Red Seal Plays will number over twenty and will include such productions as 'The Rosary,' 'Thou Shalt Not Covet,' 'The Prince Chap,' 'Into the Primitive,' 'At Piney Ridge,' 'The Cycle of Fate,' 'No Greater Love,' 'Sweet Alyssum,' 'A Black Sheep,' 'The Circular Staircase,' 'House of a Thousand Candles,' 'A Texas Steer,' 'The Millionaire Baby,' 'The Carpet from Bagdad,' etc."

"You may state that 'The Rosary' alone has been one of the most popular and profitable motion picture feature plays released during the past two years. I don't care what the name of the film is, nor by whom released. 'The Rosary' will hold its own with any of them. It is still crowding theaters wherever presented."

"Not only will our past successes be released through the Kleine exchanges," continued Mr. Selig, "but I am completing plans for some forthcoming Red Seal Plays that will make the industry sit up and take notice. I propose to spare no time, expense nor money in making Selig feature films of five reels or more, up to the highest standard in every detail."

William N. Selig is of the opinion that initials will have nothing to do with the new Kleine-Edison-Selig-Essanay film distributing service. It has been suggested as the "K. E. S. E." This will not probably be the case and very possibly the complete names of all the companies interested will be utilized in exploitation.

## ANITA STEWART RECOVERING

Anita Stewart, whose recent illness alarmed her friends and admirers all over the world, is recovering her strength in the Catskill Mountains and expects to return to her work at the Vitagraph studio about Oct. 1. In the meantime Director S. Rankin Drew is resuming scenes in "The Girl Philippa" and will finish those requiring all members of the cast except Miss Stewart. The scenes in which she takes part will be filmed when she returns. Miss Stewart's eagerness to play in this Robert W. Chambers story is said to be facilitating her recuperation. She is—so quote her—"perfectly fascinated" with the role of the girl.

One of the many gifts received by Miss Stewart during her illness was a prize "Pom."

## PLANS FOR "THE CRISIS"

The city of Chicago will probably be the principal headquarters for the exploitation of the Selig production, "The Crisis," written by Winston Churchill. Plans are in the making for an elaborate publicity campaign. It is possible that "The Crisis" will be booked in the principal cities of the United States, and that special bands and orchestras will accompany each film. H. A. Sherman, of Minneapolis, who represented a syndicate in the purchase of a half interest in "The Crisis" for the United States and Canada, will probably open headquarters in Chicago. Michel Mowschine, the Chicago composer, has completed a musical score for "The Crisis."



MISS ANN MURDOCK, Starring in the McClure Pictures.

## BRITISH FILM DRIVE

Sir John Hare and Sir George Alexander to Appear With Vitagraph Company

J. Stuart Blackton, vice-president of the Vitagraph Company, announces the forthcoming appearance of Sir John Hare and Sir George Alexander in Vitagraph features. "E. H. Sothern has finished his first work with us—or is finishing it," Mr. Blackton stated in a Washington interview last week. "He has three pictures, the first of which is 'The Chateau.' Fred Thompson, who used to be stage director of the Columbia Players here in Washington by the way, is Sothern's director. The second Sothern play will be 'A Man of Mystery,' adapted from Archibald Clavering Gunter's story, 'The City of Mystery.' The last will be an adaptation of his old stage success, 'An Enemy to the King.'"

"I regard as of great importance the productions of the English stars we are to present in this country. Sir John Hare will be the first in a film version of 'Caste.' He will be seen as old Ecdides, one of his great characters. Peggy Hyland is to be his leading lady. Then will come Sir George Alexander in 'The Second Mrs. Tanqueray,' and Henry Ainley in 'The Great Adventure.' "Possibly our best bet in this country will be the making of a film adaptation of Robert W. Chambers' new novel, 'The Girl Philippa.' Anita Stewart is to have the name part in this. All of these will be first seen in Washington at our own theater, the Casino, of course."

## "FALL OF NATION" IN DEMAND

The V. L. S. E. season of "The Fall of a Nation" opens on Sept. 18 with bookings in more than a hundred houses throughout the country, according to L. G. Hamberger, acting assistant general manager of the Irwin organization. Mr. Hamberger is holding down the desk of A. W. Goff while that executive is making a month's tour of the V. L. S. E. exchanges.

"The demands for 'The Fall of a Nation,'" said Hamberger yesterday, "are even bigger than the Greater Vitagraph people or the National Drama Corporation had anticipated. A feature of the opening will be week stands in Minneapolis, Utica, Birmingham, and Atlanta. Ten houses in Brooklyn have already contracted for the film, in addition to a dozen in Manhattan and a goodly representation in the best paying towns of New York State. Our Atlanta representative wires that he desires three prints and 15,000 more sheets of poster paper. Throughout the entire Southern territory greater interest is being exhibited in this Dixon offering than in any other motion picture productions since the same author's 'The Birth of a Nation' was presented."

## NEILAN NOW LASKY DIRECTOR

Marshall Neilan, the leading man and director, has taken up his new work as director at the Lasky Hollywood studios. Mr. Neilan by no means is a stranger to audiences that have seen Paramount Pictures during the past two years. He took the leading role some months ago in the Lasky production of "The Country Boy," and he has also appeared as leading man for the Famous Players Film Company in "Madame Butterfly" in support of Mary Pickford, and in "Little Pal," with the same star.

In the past few years Mr. Neilan has been connected with various companies. He was recently with the Selig Company.

## GAUMONT'S NEW SERIAL

The Gaumont Company is announcing the forthcoming release of "The Vampire, the Arch Criminals of Paris." It will be released in nine episodes of three reels each. As in the case of the present Mutual series from the Gaumont Studios, "Fantomas," each episode will be complete in itself. There will be one episode released each week. The date for the first episode has not been set.





MISS EDITH TALIAFERRO AND JACK SHERRILL IN A SCENE FROM THE FROHMAN AMUSEMENT CORPORATION'S VISUALIZATION OF "THE CONQUEST OF CANAAN."

### FARRAR AS JOAN

Prima Donna Will Be Seen in Big Lasky Film as French Heroine

Geraldine Farrar, prima donna of the Metropolitan Opera Company, has completed work for the Jesse L. Lasky Feature Play Company in a screen version of the story of Joan of Arc. Miss Farrar left California for New York on Monday, to prepare for her concert and operatic season.

The photodrama was made by Jeanie Macpherson. Miss Farrar, who has always been interested in the life of the Maid of Orleans, has assisted the author and the director, Cecil B. DeMille, in preparing the scenario. The production, said to be remarkably elaborate, will be exhibited on Broadway in the Fall.

### NATIONAL ASSOCIATION MEETS

A meeting of the National Association of the Motion Picture Industry was held Sept. 6 at headquarters in the Times Building. It was attended by representatives of thirty-five of the largest producing companies in the industry. The object of the gathering was to appoint various committees, one of which is to be devoted to each important phase of the industry. President William A. Brady went on record as stating that there would be a one hundred per cent. representation of picture producers in the organization in the very near future. Among those present were the following:

President Brady, World Film Corp.; Adolph Zukor, Famous Players-Lasky Corp.; and Jesse Lasky, E. A. Powers, Universal; William L. Sherrill, Frohman Amusement Company; W. E. Shallenberger, Arrow Film Corp.; Edwin Thanhouser, Thanhouser Films; Carl H. Pierce, Oliver Morosco Photoplay Company; H. K. Tootle, Gaumont Company; Randolph Bartlett, Brenson Film Corp.; John F. Miller, Niagara Film Service; W. J. Wright, Kalem Corp.; G. H. Wiley, Van Dyke Picture Company; George Ridgeway, Sunbeam Film Company; L. D. Willis, Fox Film; A. Lorimore, representing Thomas H. Ince; Eugene B. Sanger, Sanger Picture Plays Corp.; Hamilton Smith; Chester Beecroft, of Mutual; Theodore Wharton, J. W. Buck, L. D. Wharton, of Wharton, Inc.; P. A. Parsons, Pathe; Frank Powell, Powell Productions; Louis B. Jennings, American Film Laboratories; H. M. Goetz, Erigraph Company; Mr. Feely, Florida Pictures Corp.; Mr. Levine, Arrow Film Company; J. O. Walsh, U. S. Motion Picture Corp.; Mr. Roister, Vitagraph Company; Jesse J. Goldberg, Bialto; C. R. Macauley, Kineticon Corp.; W. H. Kemmel, Brooklyn Triangle; William M. Seabury, general counsel; Frederick H. Elliott, executive secretary.

A united front upon such vital questions as censorship was also promised by President Brady, who stated that, though some difference of opinion upon censorship existed among the members of the association, every one was agreed that the opinion of the majority should prevail. Special efforts were urged to secure as many new memberships as possible from among those eligible who have not yet joined, with the result that seventeen membership applications were received at the meeting. The election of an executive committee and the appointment of other committees was postponed until the meeting to be held on Thursday, Sept. 14, at 8.30 p.m.

William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary, were appointed a committee to attend the convention of the League of American Municipalities in Newark, N. J., on Thursday, Sept. 7, and to learn, if possible, the kind of co-operation the mayors and other city officials individually desire from the motion picture manufacturers. P. A. Parsons was appointed a committee of one to secure co-operation from the trade papers in the way of proper mention of the meeting, its purpose, and the meeting to be held next week.

## FROHMAN CORPORATION'S ANNIVERSARY

First Year of Activity Has Been Marked by Unusual Productions

The Frohman Amusement Corporation has this week celebrated its first year of activity in the film world. The event was observed by a little luncheon at the Hotel Plaza, at which William L. Sherrill, George Irving, Ralph Dean, Jack Sherrill, Joseph Schwartz, and others of the studio force were present.

But one change was made in the personnel of the concern during the year. Except for the addition of Harry Reichenbach as business manager and advertising head, the original staff remains as it started one year ago.

All in all, it has been a happy and profitable year for the Frohman concern. William L.

Sherrill and Harry Reichenbach, the active heads of the company, announce that, within a few weeks permanent releasing arrangements will be announced. Mr. Sherrill states that he is, as yet, undecided about entering into contractual obligations with any programme, preferring to allow the changing condition of the market to define the Frohman Company's future policy.

During the forthcoming year, nine high-class features will be made by the company, with a larger output next year, if the market warrants it.

During the past year eleven ambitious features have been created.

"The Builder of Bridges," with C. Aubrey Smith, released through World Film, is the oldest production. "The Fairy and the Wolf" having been withdrawn from active

use to the Frohman Company. "The Builder of Bridges" is still one of the foremost of World releases, being exceptionally active throughout the country.

"Just Out of College" followed and became an even market feature. It was State righted and was decidedly popular, having registered the record for attendance at the Fine Arts Theater, Chicago, and having done very well elsewhere.

"John Gayde's Honor," released through Pathe, was a distinct success, and was followed by "Body and Soul," which World Film released and which is still one of the "big sellers" on that programme.

Alice Brady, the daughter of William A. Brady, and one of World Film's foremost personality, was offered by the Frohman concern in "The Woman in 47," which was also released by the World Film and later Miss Brady was presented by the Frohman Company in "Then I'll Come Back to You," Larry Evans's famous adventure story, in which Jack Sherrill shared honors with Miss Brady, and which was another spoke in the World Film releasing wheel.

"What Happened at 22," with Arthur Ahley, was the next Frohman enterprise, and was also taken by World Film. "What Happened at 22" is one of the successes on the recent World-Brady made programme, and amply illustrates the progress of the Frohman features.

"Jaffery," the W. J. Locke story, was sought after by every programme in the field, and was finally awarded to William H. Hearst for the International Film Service Company, Incorporated, as the initial feature release of the International. It is now being seen throughout the country, having been released last week.

"The Conquest of Canaan," now complete, will be seen soon on one of various programmes which are in keen competition for it, and "The Witching Hour" is already in work and will be the forthcoming feature offering of the Frohman Company.

### GENERAL FILM UNCHANGED

Releasing Plans Remain the Same—Fall and Winter Programme Announced

The General Film Company, in announcing its Fall and Winter programme, states that there will be no change in its releasing plans. Selig, Essanay, Lubin, Vitagraph, Kalem, Knickerbocker, and Biograph productions will be identified as heretofore with General Film Service. The George Kleine and Thomas A. Edison interests with the General Film Company remain identically the same. The exact make-up of the programme will be announced in a few days.

The preliminary statement by General Film Company concludes with this paragraph:

"General Film Company purposes to do in the future as it has in the past—lead. It biased the way, maintained always a commanding position, served faithfully the best interests of exhibitors, won the public's confidence, produced pictures abreast of the times, and made it possible for exhibitors to earn liberally in proportion to their investment. A programme of variety, quality and consistency such as is furnished by General Film Service is responsible in a large degree for the unquestioned popularity of moving pictures to-day, and there is no reason to change this policy. Noted stars in short length productions will be a feature of our Fall and Winter programme. Exhibitors everywhere have endorsed this policy by subscribing to General Film Service and business with the General Film Company has increased steadily. It is a permanent growth due to the excellence of our service. There will be improvements of course in the service where improvement is deemed essential, and exhibitors will always have the assurance that they are offering a programme unequalled by competitors.

"There will be no change in General Film Company's numerous branches covering the United States and Canada, and our customers will be served with the same promptness and regularity that has always characterized General Film service. There will be no waste of printer's ink in conducting a campaign based on bragadoles, but an effective, comprehensive advertising campaign calculated to best serve exhibitors has been decided upon. We pledge that General Film service will be best, and we will keep this pledge."

### SERRANO WITH THANHOUSER

Vincent Serrano, now being starred by Thanhouser, is working at Block Island on the sea scenes of Lloyd Lonergan's story, "A Modern Monte Cristo." Eugene Moore is directing the picture. Mr. Serrano is supported by Thomas A. Curran, Gladys Dore, and Helen Badgley.

The next Florence La Badie feature to be released through Pathe, following "Saint, Devil and Woman," will be "The Pillory," by Phillips Lonergan and directed by Frederic Sullivan. Miss La Badie will be supported by Marie Shotwell, Ethyl Cooke, George Mario, Nettie Parker Spaulding, Marie Haynes, Yale Benner, and James Seely. Miss La Badie plays a country girl reared by a stern religious-minded aunt.

### FILMING THOMAS DRAMA

Frohman Amusement Corporation Screening "The Witching Hour"

The Frohman Amusement Corporation has secured the film rights to Augustus Thomas's "The Witching Hour." It is one of the best known plays of Mr. Thomas. Heretofore, the playwright has resisted all offers to screen the drama. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to consider his offer, with the result that contracts were closed last week permitting the Frohman Company to produce the visualization.

Efforts are being made, through George Irving, of the Frohman Company to secure as many of the original cast as possible.

Work on "The Witching Hour" was postponed until Sept. 12, awaiting C. Aubrey Smith's return from England. Mr. Smith arrived in London on Aug. 28 and was visiting William J. Locke, the author, when the Frohman Company called him to begin work in "The Witching Hour." He immediately started homeward. Mr. Smith will be leading man for Margaret Livingston in her new vehicle, opening the middle of October. Rehearsals have been postponed a week for Mr. Smith to complete his studio engagement.

Mr. Smith will play the John Mason role. Jack Sherrill has been cast by Director Irving to play the role of Clay Whipple. The other nine principal roles will be handled by prominent players.

Work has been under way for some time at the Frohman Flushing, L. I., studios upon interiors for the visualization of the Thomas drama.

### LATEST SELIG PLANS

According to plans laid down by William N. Selig, the company of which he is the head will produce a larger number of spectacular specials similar to "The Spoilers," "The Rosary," "The Ne'er-Do-Well," "The Crisis," and other well-known films.

Following the buying of an interest in "The Crisis" by a syndicate represented by H. A. Sherman, of Minneapolis, Minn., at a figure exceeding a quarter of a million of dollars, plans for immediate exploitation of this, the latest, Selig feature drama, are progressing. Michel Mowachine, a Chicago musical composer of note, has completed the elaborate musical score and plans of presentation will be announced to the public soon. "The Garden of Allah," with Helen Ware and Thomas Santschi in the leading roles is in course of production. Following the completion of "The Garden of Allah," companies will start work on other Selig feature films of ten reels or more in length.

### COMING GAUMONT MUTUALS

The Gaumont contribution to Mutual Pictures for the week of Sept. 17 is made up of three single-reel releases and the third "Fantomas" episode, "The Mysterious Finger Print."

The first two episodes are now being shown on the screen. "The Mysterious Finger Print" will be released on Sept. 21. There are two more episodes to follow. The series is to be followed by "The Vampire," the Arch Criminals of Paris in nine episodes of three reels each.

The first single-reel of the week is "Reel Life" No. 20. This release shows the merchant marine officers, with views on the New York State School Ship "Newport."

"See America First," No. 54, is released Sept. 20. It takes spectators through the Mountains of New Hampshire. Attached to it is one of Harry Palmer's humorous cartoons, "Nosey Ned Commanders an Army Mule."

The third release of the week is the "Mutual Weekly," which is edited and manufactured by the Gaumont Company.

### "NE'ER-DO-WELL" ON V. L. S. E.

In view of the fact that the Selig Company has withdrawn from the V. L. S. E., Sol Lesser, head of the All-Star Features, Inc., located in San Francisco, desires to make it known to the film world that "The Ne'er-Do-Well," which he purchased outright from Selig, will continue to be released on the Vitagraph V. L. S. E. programme.

It is further stated that the absorption of the V. L. S. E. by the Vitagraph Company will in no way affect the distribution of "The Ne'er-Do-Well," inasmuch as it is expressly understood that, while V. L. S. E. becomes a department of Vitagraph, its plans, policies, and sales force will in no way be altered by this merger.

### SHOW "BLIND JUSTICE"

A private showing of the Danak Biograf Company's seven-reel photoplay, "Blind Justice," was given at the Strand Theater on Sept. 14 at 10 a.m. The company is now located in the World's Tower Building, 110 West Fortieth Street. Mr. Christie, who wrote the story, appears also in the leading role of the play. He is planning, after a tour of America for the purpose of studying United States methods of picture making, to take back with him to Denmark an American company, headed by a prominent star. He may also build a studio here and alternate his Danish companies and American companies between the two countries.

Herbert Rawlinson is confined in the Universal City, Cal., Hospital, suffering from torn ligaments of the knee, sustained during a mimic fight staged in "Madison Square 4400." Mr. Rawlinson is featured in the production.

### COMPLETING "CHARITY"

First Feature of Frank Powell Productions, Inc., Is Being Rapidly Finished

"Charity," the first feature of the Frank Powell Productions, Inc., is rapidly nearing completion. This picture, which has been made from a scenario by Linda A. Griffith, will mark Mr. Powell's initial effort as an independent producer. In it appear Creighton Hale, Linda A. Griffith, and Sheldon Lewis.

"Charity?" will shortly be ready for release on a State rights basis.

### AT THE ESSANAY STUDIOS

Henry B. Walthall is now at work at the Essanay Chicago studios, planning, with his director and the scenario writers, the construction of his next five-reel feature. The title has not yet been announced but the nature of the story is said to be well suited to Mr. Walthall and the role will be of unusual dramatic depth. Mr. Walthall was last seen in "The Sting of Victory."

Bryant Washburn and Nell Craig are now at work in "The Breakers," a five-part feature just started. It will be their first time as opposites in a picture of that length.

Exterior scenes for "The Chaperon," the next five-part Essanay feature with Edna Mayo and Eugene O'Brien, are being taken off the shore of the upper peninsula of Michigan.

Richard C. Travers, Essanay leading man, has returned to the studios from Topeka, Kansas, where he attended the convention of the Motion Picture Exhibitors' League of that state. He led the grand march at the convention ball and at one of the sessions gave a speech on the development of the picture industry.

Essanay cameramen are pioneering in North America, tapping the scenic wonders as yet not "camera-broke." A squad is now fighting its way through Alaska and the Yukon; another has just returned with a series from New Brunswick and Nova Scotia, together with the Lake Nipigon region of Canada. More men are now at work for the first thorough filming of Yosemite National Park. These beautiful travellures are being released in split reels with Cartoonist Wallace A. Carlson's Animated Noos Pictorials.

Another two-act George Ade fable is being filmed by Essanay. It is "The Fable of the Kittenish Superannus and the World Weary Snipes." This will be the second time an Ade fable has been put in two reels, rather than one, but more will be issued in this length. The two-reel fables also afford an opportunity for larger sets.

Charles P. Stallings has been added to the forces of the Metro-Yorke Hollywood studio as assistant to Henry Otto, director of the Harold Lockwood-May Allison feature productions. Before joining the Metro-Yorke studio, Stallings was affiliated with the American Company in Santa Barbara, during the time Harold Lockwood, May Allison, and Henry Otto were making Mutual pictures. He then joined the Morosco studio in Los Angeles, as technical director.



# Edward Jose Believes Spectacle Will Supplant the Feature

Astra Director Talks on the Menace of High Salaries and Need of Advancing the Story

Edward Jose has made a place for himself as a producer of serials. He came from the legitimate stage three years ago. First acting in the pictures, he shortly became a director. Oddly, during all his connection with the screen, Mr. Jose has worked in the Jersey City studios utilized some years ago by Pathe, then by William Fox, and more recently by the Astra Company, producing through Pathe.

Mr. Jose had wide experience on the legitimate stage, a varied career which brought him to every corner of the globe. Some six years ago we saw him in vaudeville in a playlet, "The Father." His skill stood out of the variety bill.

Between scenes of a new Pearl White serial we asked Mr. Jose for his opinion upon the serial, knowing that, through his intimate knowledge of this branch of screen production, his views would be of interest. "Just now the serial is quite the thing," said the director in response to our query. "It has been of legitimate growth in interest with the film audience. It will have its time at the height of popularity—until something else supplants it. Undoubtedly it will always have a certain place in screen production. It is all part of the evolution of a new industry—or, indeed, a new art."

"In all my three years in the pictures, the evolution has been so fast, so unexpected in its turn, that it is impossible to predict the future with any degree of certainty. In my three years I have watched the one-reel programme disappear, watched the five-reeler develop, watched the appearance of the screen spectacle. I can remember when we made our first five-reeler. Even screen experts laughed at the early five-reel dramas. The spectacle encountered the same thing. Where will you find audiences to sit through the two and one-half hours of a screen play?" the skeptics asked.

"I am confident of one thing," continued Mr. Jose. "The spectacle will in another year or two supplant the five-reeler, as it, in turn, succeeded the one-reeler. It is part of the growth of the photodrama."

"The film play will, indeed, it must, develop in its story. The play is the thing. Good production is essential, good acting is necessary, but the story is the vital backbone. What shall we say of the star?" Mr. Jose repeated our question. "If there is a star in the production—a star who makes good—then, and then only, the drama has a double attraction."

Mr. Jose discussed—from a business angle—the value of the stage star in the pictures. "Picture stars, I mean players who have developed in the pictures, are most desired by producers. That attitude is natural. They are most dependable. They make the business their life. They give their whole time to the films. On the other hand, the legitimate player usually requires the Wednesday and Saturday afternoon off for matinees, he must finish at 5 o'clock to have dinner and make ready for the evening performance. Then, too, I have never known a legitimate player to be at the studio in the morning on time."

We discussed the menace of the high salaries in the pictures. "The almost fabulous salaries are going. Producers are beginning to realize the folly of paying a star two and three times the amount he

receives on the stage. Moreover, they pay him for every minute of his time. On the stage he gets no salary for rehearsal weeks. In the studio he is even paid while scenes in which he has no part are being shot."

"Legitimate players have not yet fully realized the necessity of taking the screen seriously. Let us say that John Blank appears in a Broadway drama. At 11 o'clock his work is ended. His acting becomes a thing of the past, as dead as yesterday's newspaper. On the other hand, Blank appears in a photodrama. He is careless of his work and declines to give it serious thought. Yet this same creation is being preserved for future years and is going to every country of the globe to carry his name."

"The legitimate stars are being gradually weeded out of the screen. Some have made good emphatically. These players will, of course, remain with us. But the absurd salaries are coming down to normal."

Mr. Jose talked of the average picture patron's intimate knowledge of the screen. "I go to the picture theaters with my wife night after night in different localities to study production," said Mr. Jose. "It is amazing to watch the audience. Many of the patrons could give points to a director. They catch slips and errors instantly. Women with shawls over their heads know all about the pictures and the players. 'That's Mary Jones, they'll exclaim; she used to be with Essanay for two years.'"

"These so-called film fans go every night to the theater. Consequently they become super-critical. The stories must advance to hold their interest."

Mr. Jose is a picture optimist. "We are making tremendously superior pictures to a few years ago," he declares. "It took twelve to fourteen weeks to make a five-reeler three years ago. Now we make a similar drama immeasurably better in four weeks. The secret lies in systematization. We are not working any quicker, we are working with a system."

Now when a director steps upon a studio floor to handle a scene, the office departments have completed the preliminary work. The property man has everything ready. Every detail is prepared. The actors are assembled. The director can start work instantly. Three years ago he would probably spend the day trying to get a necessary piece of furniture, while the actors and camera waited. Studio waste is now well high eliminated."

Mr. Jose was at work on a new military serial at the time of our interview. The members of the company, in a number of automobiles, were preparing to start for a location.

As we made our way with Miss White and Mr. Jose through a mass of extras in gorgeous military uniforms, the director remarked: "We are going to take four scenes. Everything is ready, every site has been chosen, we have simply to put the camera in position." Mr. Jose assisted Miss White into a car and himself stepped into another.

"Make ready for scene No. 12," said the director to an assistant. "We return at 2.30."

System, indeed!

FREDERICK JAMES SMITH.



EDWARD JOSE IN ACTION, DIRECTING PEARL WHITE FOR THE ASTRA-PATHE ORGANIZATION.

## INTEREST IN "THE CRISIS"

H. A. Sherman Becomes Part Owner of Selig Polyscope Production

William N. Selig, president of the Selig Polyscope Company, has sold an interest in "The Crisis" for the United States and Canada to H. A. Sherman, president of the Elliott and Sherman Film Corporation, of Minneapolis, Minn. It is said that Mr. Sherman, representing a syndicate, paid to exceed a quarter of a million dollars for an interest in the spectacular film play.

Mr. Sherman, in an interview, says: "I consider 'The Crisis' one of the greatest films ever released, and in this statement I bar none. It was only after my conferees and myself had seen the drama individually and collectively that we concluded to pay the very high price demanded by Mr. Selig for an interest. At that, Mr. Selig was justified in requesting a large sum, for the drama is without doubt one of the most marvelous spectacle I have ever seen, and a production certain to become unusually popular."

"The Crisis," continues Mr. Sherman, "carries not only a series of appealing and beautiful pictures, but every scene advances a strong soul-stirring story. Every member in the cast is exceptionally good, and the photography and lighting effects are among the best I have ever seen."

It is proposed to release "The Crisis" in the near future just as soon as some elaborate and novel exploitation plans are completed. William N. Selig, in speaking of "The Crisis," said: "I consider the production the best we have ever done, and that takes into consideration those very popular productions of 'The Spoilers,' 'The Rosary,' 'The Ne'er-Do-Well,' etc."

Mr. Sherman, who is one of the biggest state right buyers in the middle west, arrived in New York last week to open offices. Mr. Sherman announces that he has signed up a number of stars and that he will begin the production of five reel features to be sold on a state right basis. Mr. Sherman is best known to the trade through his purchase of seventeen western states for "The Birth of a Nation" and "Ramona."

## LASKY STUDIOS BUSY

Engagement of Marshall Neilan Brings Staff of Directors Up to Seven

The Lasky studios in Hollywood, Cal., are expanding in many directions, seven directors now being employed for the first time in the history of the organization on productions for the Paramount programme. As many as six directors have worked at one time on the two open air and glass-covered stages but, with the engagement of Marshall Neilan, seven separate companies are now operating.

The entire producing organization is under the general directorship of C. B. De Mille. The other directors are: George Melford, Frank Reicher, William C. De Mille, James Young, Edward J. Le Saint, and Marshall Neilan.

George Melford, upon the completion of the production of "Each Pearl a Tear," of which Fannie Ward is the star, has started work on Blanche Sweet's new production, "A Woman's Victory." Frank Reicher is completing the Columbia University Lasky prize photoplay, "Witchcraft," which will be Fannie Ward's next starring feature to be released on the Paramount Programme in October.

Marie Doro is completing, under the direction of James Young, an elaborate photoplay by Paul West, entitled "The Lash," the scenes of which are laid on the coast of Brittany and Paris. "The Lash" also is an October release on the Paramount Programme.

Following "The Victory of Conscience," Lou Tellegen is completing, under the direction of Edward Le Saint, a picture version of "The Victoria Cross," by Paul Potter.

William De Mille is directing the new co-stars, Thomas Meighan and Anita King, in "The Heir to the Hoorah." The scenes of this picture are being made in the Sierra Nevada Mountains.

Mr. Neilan's first picture will be "The Tides of Barnegat," in which Blanche Sweet appears as the star.

## BUSY PARAMOUNT WEEK

The Paramount Programme's features for the week of Sept. 23 are widely varied. Maurice and Florence Walton will make their first screen appearance in the Famous Players production of "The Quest of Life." The other feature will be the Lasky production of "Anton the Terrible," in which Theodore Roberts and Anita King are starred. During the past two years Mr. Roberts has contributed many excellent characterizations to the screen, but in "Anton the Terrible," he is said to offer his biggest and most vigorous creation.

Surrounding the features will be Paramount's three short reel subjects, the thirty-third edition of the Paramount Pictographs, the magazine-on-the-screen, the thirty-fourth of the weekly "Trips Around the World," with Burton Holmes, in which Scotland is visited, and the Paramount Bray cartoon, "Bobby Bumps Starts a Lodge," from the pen of Earl Hurd.

The Pictographs has four leading subjects, "Fresh Water Acrobats," revealing the handling of the sailing canoe; "Dining Automatically," presenting the nickel-in-the-slot dinner; "Wonders of the Unseen World," in which is shown the various bacteria that exist in the water we drink; and "Leather Footprints," showing how custom-made shoes are manufactured.

Next week Paramount will release its first comedy, "Nearly a Deceiver," a Black Diamond comedy produced by the United States Motion Pictures Corporation.

## IVAN FINISHES "HER SURRENDER"

"Her Surrender," the newest Ivan production from the pen of Ivan Abramson, has been completed as a five-reel feature for September release under the Ivan banner. The cast includes Rose Coghlan, Harry Spindler, Wilmoth Meryll, and William H. Tooker.

## ANITA STEWART IN "THE COMBAT"

Anita Stewart will be seen as the star of Vitagraph's Blue Ribbon feature, "The Combat," to be released on Sept. 18, instead of Oct. 9, as first announced. "The Combat" is said to reveal Miss Stewart at her best. She plays a young society girl raised in luxury. The young woman marries secretly but, believing her husband dead, again weds, this time marrying a man of wealth to save her mother from poverty. Then the first husband, the man she loves, returns.

Ralph Ince directed the feature. Miss Stewart's supporting cast numbering John Robertson, Richard Turner, Virginia Norden and Winthrop Mandell. The scenario was written by Edward J. Montague.

## LASKY SIGNS NELL SHIPMAN

Nell Shipman has been engaged by Manager M. E. Hoffman, of the Lasky Company, to play opposite Lou Tellegen in a Lasky feature, entitled "The Black Wolf." The story is said to offer unusual opportunities both to Mr. Tellegen and Miss Shipman. The latter has just completed a Fox feature, playing opposite William Farnum. Frank Reicher will direct the feature.

## START POSTER CAMPAIGN

The Florida Film Company has made elaborate preparations for an extensive poster campaign in support of their first feature, "The Human Orchid." After careful consideration a selection of the most effective scenes was placed in the hands of the lithographer, special attention being paid to the detail of coloring. The aim of the company is to furnish lithographs of the highest artistic quality, depicting scenes sure to attract patronage, and particularly paper of the type likely to please the State rights buyers.

## "CIVILIZATION" IN DEMAND

"Civilization" is exciting keen interest among State right buyers, and several important deals are on the point of consummation. The executives of the Harper Film Corporation, controlling "Civilization," are in receipt of many applications for South America, as well as North America. Territory negotiations are proceeding. The reception of the picture in Boston under the auspices of the New England Film Distributors, was enthusiastic. The production opened at the Park Theater, Columbus Circle, New York city, on Sunday night, Sept. 10, and commenced a run there which is not likely to terminate for some time.

## SIGNED BY ARROW

Among recent additions to the players at the Arrow Film Corporation's studios in Yonkers, N. Y., are Barbara Brown, who appeared in several of Arrow's "Who's Guilty?" series; Mildred Cheshire, Albert Froome, leading heavy and character man of the New York Hippodrome for the last six seasons, and who played the part of Jackson in "The Million Dollar Mystery"; Leo Post, K. B. Clarendon, formerly of the Thanhouser Company; Thomas O'Malley, a veteran character actor; Al. Hall, who has played in a number of Arrow pictures, including "The Woman's Law" and "Who's Guilty?"; Freeman Barnes, whose own work and that of his two co-likes long have been featured on the screen; Ben Lodge, James Levering, and William H. Miller. Miss Brown and Miss Cheshire will be seen in the support of Derwent Hall Caine, the famous English actor, who is to be starred in a number of Arrow pictures.

Douglas Fairbanks has recently been at work at Watch Hill, R. I.

## ROBERT BROWER'S BRIEF RETURN

"The Quest of Life," the Famous Players production, will have unusual interest, aside from the screen debut of Maurice and Florence Walton. Robert Brower, the veteran's screen actor, will make his farewell film appearance in the offering.

"One hears some of the younger chaps talk about the motion picture industry being in its infancy," declared Mr. Brower. "Why, I rocked the cradles of the ancestors of this industry. Over sixty years of my life have been spent on the stage or in association with theatrical affairs, and I cannot help but smile at these youngsters who think they are pioneers."

Mr. Brower took part in one of the first motion pictures ever turned out by Thomas A. Edison, and he remained with that concern until a very few weeks ago, when he decided to retire from active work before the camera and to devote his time to pigeon raising on a newly acquired farm in Ulster County.

But at that time Ashley Miller, under whose direction Mr. Brower had appeared many times, was engaged by the Famous Players to direct Maurice and Florence Walton in "The Quest of Life." When the director read the script and saw the role of the theatrical manager, he immediately thought of his friend, Bob Brower, who had been a real theatrical manager for a good many years before he took up photoplay acting "to keep himself out of mischief."

A telegram to the farm brought a protest and a demand to be let alone with a warning, "I am no Adeline Pattil." But Brower relented.

EDWIN THANHOUSER announces that he has added to his staff of directors O. A. C. Lund, who will start immediately to produce a five-reel feature to be released through the Pathe exchanges.





The Bacchanal Halls of Belshazzar After the Victorious Hordes of King Cyrus Have Swept Through.

Alfred Paget as Prince Belshazzar and Miss Seena Owen as the Prince's Favorite, Attarea.

The Top of the Walls of Babylon as Cyrus, with Siege Towers and Catapults, Attacks the City.

THREE DRAMATIC MOMENTS IN THE BABYLONIAN PORTION OF GRIFFITH'S "INTOLERANCE."

David Wark Griffith's screen spectacle presented at the Liberty Theater on Sept. 5. "A sun play of the ages" in a prologue and two acts. Entire production under the personal direction of Mr. Griffith. Musical arrangement by Joseph Carl Brel. Photographic chief, G. W. Bitzer. Principals of the cast:

The Woman Who Rocks the Cradle.....	Lillian Gish
Miss Mary Jenkins.....	Vera Lewis
Jenkins, Industrial Magnate.....	Sam de Grasse
The Girl of the Modern Story.....	Mae Marsh
The Girl's Father.....	Fred Turner
The Boy of the Modern Story.....	Robert Harron
Mary Magdeleine.....	Olla Grey
Catherine de Medici.....	Josephine Crowell
Charles IX.....	Frank Bennett
Henry of Navarre.....	W. E. Lawrence
duc d'Angou.....	Maxfield Stanley
Admiral Coligny.....	Joseph Henaberry
Brown Eyes.....	Marjorie Wilson
The Father of Brown Eyes.....	Spottiswoode Aitken
The Lover of Brown Eyes.....	Eugene Palette
The Foreign Mercenary Soldier.....	A. D. Sears
The High Priest of Bel.....	Tully Marshall
The Mountain Girl.....	Constance Talmadge
The Rhapode.....	Elmer Griffon
Prince Belshazzar.....	Alfred Paget
Nabonidus, King of Babylon.....	Carl Stockdale
Attarea, favorite of Belshazzar.....	Seena Owen
A Friendless One.....	Miriam Cooper
The Musketeer of the Slums.....	Walter Long
The Bride of Cana.....	Hessie Love
The Kindly Policeman.....	Tom Wilson
The Governor.....	Ralph Lewis
Cyrus.....	George Siegmann
The Mighty Man of Valor.....	Elmo Lincoln
Chief detective.....	Edward Dillon
Catholic Priest.....	Louis Romaine
Judge of the court.....	Lloyd Ingraham
Warren.....	W. H. Brown
Kindly neighbor.....	Max Davidson
The wife.....	Miss Lee
Babylonian mother.....	Kate Bruce
Auctioneer.....	Martin Landry
Brother of the girl.....	Arthur Meyer
Attorney for the boy.....	Barney Bernard
Babylonian Judge.....	Lawrence Lawlor
Society social worker.....	Mary Alden
duc de Guisac.....	Morris Levy
Mary the mother.....	Lillian Landson
Gibbrias, Lieutenant of Cyrus.....	Chas. Van Cortland
Chief Eunuch.....	Jack Cosgrove
duc d'Angou.....	Maxfield Stanley
Marguerite de Valois.....	George Pearce
Cardinal Lorraine.....	Howard Gray
Bridegroom of Cana.....	George Walsh

It is easy enough, as you catch your breath at the conclusion of "Intolerance," to indulge in trite superlatives. Film reviewing has been over superlatives. But this new Griffith spectacle marks a milestone in the progress of the film. It reveals something of the future of the spectacle, something of its power to create pictures of tremendous and sweeping beauty, drama, and imagination. The future will come when the great writer unites with the great producer.

"Intolerance," of course, instantly challenges comparison, by reason of its creator, with "The Birth of a Nation." One is the dramatization of a novel, a gripping, even thrilling visualization of a story dealing with a theme of national interest—our own Civil War. On the other hand, "Intolerance" is the screening of an idea. That alone places it as an advance.

#### The Screening of an Idea

Mr. Griffith sought a theme which has traced itself through history. He advances the proposition that humanity's lack of tolerance of opinion and speech has brought about the world's woes. Taking four periods of history, he traces the working out of this idea. We have, perhaps, come to assume that our own age is one of singular meddling and busy-bodyism. But Mr. Griffith points out that the thing has been the same through the ages.

Briefly, the periods depicted revolve

## "INTOLERANCE" IN REVIEW

around the fall of Babylon in 538 B. C., the coming of the Nazarene and the birth of the Christian era, the massacre of St. Bartholomew's Day in France during the reign of Charles IX., and the present day. Mr. Griffith, of course, handles his four plots at one time. The threads are interwoven. The moments dealing with the life of Christ, it may be noted here, are brief, being in reality rich tableaux of the persecution of the Savior. Griffith has endeavored to humanize Christ. These moments are handled with reverence, dignity, and beauty of picture. Indeed, there are moments worthy of Tassot. Once, oddly, the director attains a singular effect of a shadow cross upon the figure of Christ.

The modern theme of "Intolerance" has a Western town as its locale. The owner of a factory reduces wages that he may make extended—and widely heralded—contributions to charity. A strike devastates the town and the workers are forced to move away. The boy and the girl of the story, now married in the city, still remain the playthings of intolerance. The boy is sent to prison for a crime he never committed. In his absence the baby is taken away from the mother by a charitable society. The boy, on returning, becomes innocently involved in a murder and, through his criminal record, is convicted. The story finally races to a climax when, as the execution is about to take place, the wife, aided by a kindly policeman, hurries to the governor with the confession of the real murderer. They miss the executive, who has taken a train. The policeman commandeers a racing car and they speed after the express. The execution is stopped just as the death trap is to be sprung.

#### Spectacle's Appeal Lies in Babylonian Story

The principal appeal of "Intolerance," however, lies in the Babylonian story. Here we see Belshazzar ruling Babylon with his father, Nabonidus. He is a kindly, generous monarch—as kings in those days went—but the high priest of Bel resents his religious tolerance. So, when Cyrus, king of the Medes and Persians, attacks the walled city, the priest betrays Babylon. So the city falls, after a mighty battle such as never before had been conceived in mimicry.

Mr. Griffith has reconstructed the city of Babylon—according to authentic records and researches, we are told by the programme and we may well believe. The city, with its great walls, three hundred feet high and big enough on top for two war chariots to pass, its temples, its lofty halls, its slave marts, and its streets, lives again, seething with life. The attack upon Babylon is handled on a tremendous scale. We are shown Cyrus's camp in the desert sands. Then we see his cohorts, his barbarians from distant lands, his war chariots, his elephants, his great moving towers, advance upon Babylon. Great catapults hurl rocks upon the defenders. Moulten lead is thrown from the walls. Showers of arrows fall. One great siege tower, black with fighting men, is toppled over and goes crashing to the ground. Ladders, manned

by warriors, are flung down. So the battle goes a day and a night. Treason finally gives over Babylon, in the midst of a great bacchanal feast of victory.

This theme is unfolded with Mr. Griffith's fine skill in handling hundreds and thousands of men. There is a certain personal note in the spectacle. Belshazzar, his favorite, Attarea, the boisterous little mountain girl who loves the king from afar, and the crafty priest of Bel are finely humanized. The tremendous applause at "Intolerance's" premiere, occasioned when Babylon first fought off the invaders, was a vital compliment to the skill of the producer. One forgot that, with the fall of the city, fell the Semitic race, and that ever afterwards the Aryan people controlled the affairs of civilization.

#### Huguenot Theme Least Compelling

The final, and least compelling, theme deals with Catherine de Medici and her instigation of the massacre of the Huguenots in Paris in 1572 under the cloak of religion. The personal side of the story deals with two Huguenot lovers, victims of the cruel religious persecution. This theme has been carefully staged, in the bigness of its court interiors, the depth of its street scenes, and its handling of the ruthless massacre.

The defense of Babylon brings the first half of "Intolerance" to a big climax, while the last portion is largely given over to the climax of the modern plot thread. Finally, we are shown the idealistic future, with two armies racing to meet each other, only to throw down their arms and clasp hands. This is banal, of course, but Mr. Griffith intends it to weave the themes together and point to the future, when tolerance will make war and all evils impossible.

A certain symbolical note is touched by frequent, half shadowy, glimpses of a woman rocking a cradle. Mr. Griffith gives programme explanation of the symbolism: "Through all these ages Time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle 'endlessly rocking.'"

#### The Construction of the Four Plot Threads

"Intolerance," let us sum up once more, stands at the outpost of the cinema's advance. It has an idea. It has a purpose. From a structural standpoint, the handling and weaving of the four plots are revolutionary. There is never a moment's lack of clarity. Each story sweeps to its climax. Since the interest is divided, it would be reasonable to assume that the dramatic interest might, too, be divided. But the grip of "Intolerance," to our way of thinking, surpasses "The Birth of a Nation." Power, punch, and real thrills are there—thrills to equal the preceding Griffith spectacle. Its themes are overtopped by spectacular trapings, dwarfing them in a measure. The modern story, in its melodramatic present day-edness, seems a bit below the key of the historical divisions. It is lurid, even conventional, in its final working out. But, in

its early moments, it points a caustic finger upon certain phases of modern charity, particularly upon the salaried uplifter. And it is the one vigorous story of the spectacle. Griffith makes his point in "Intolerance." There are obvious moments, moments a bit overdone, lapses to banality, but, on the whole, "Intolerance" is a mighty thing. Its spectacular appeal is certain.

The musical arrangement of Joseph Carl Brel has impressive moments. There is no strain, however, to equal the barbaric African theme which ran through "The Birth of a Nation."

The production has been awaited for new methods of plot handling and production. The mingling of four themes of different periods, told in parallel form, has not been tried before. It was a daring experiment. The method of blending the plots, switching from one to the other, is adroitly done. It will have its effect upon coming productions.

#### The Production

The spectacle, a number of times reveals close-ups of characters' faces which occupy the whole screen. Sometimes these advance in the camera eye to full screen size. It is an effective way of driving home the dramatic mood of the scene.

We find Griffith making his usual frequent and effective use of detail, as in the flashes of the doves in the shadows of the house as Christ passes, the close-ups of the Hebrews in the Judaea streets, the page boy half asleep in French court, and the modern girl tending her pitiful little geranium in her tenement room.

Skillful use is made of camera tricks in handling the seeming hurrying of soldiers from the Babylonian walls. We apparently see them strike the ground in front of the camera.

Care has been taken with the subtitles. The bombastic captions of "The Birth of a Nation" are absent. Some humor and much historical information are to be found in the sub-captions of "Intolerance."

The camera work everywhere is beautifully artistic. We recall, for instance, nothing in screen production more striking than the episode of Christ and the woman taken in adultery.

#### Cast of "Intolerance" Long and Able

The cast of principals is long and able. Mae Marsh stands pre-eminent for her touching playing of the girl of the modern story. Seena Owen makes a striking and unforgettable figure as Attarea, the favorite of Belshazzar. She lends genuine appeal to the picturesque role. Constance Talmadge gives buoyancy and spirit to the mountain girl. Miriam Cooper sounds a certain poignant note as a modern girl wrecked on the wheel of sordid city life. Marjorie Wilson has opportunity to reveal little more than prettiness as the Huguenot heroine.

Robert Harron makes the most of his role of the boy of the modern story, almost a victim on the altar of modern intolerance. Alfred Paget's playing of Belshazzar has nobility and humanness. Tully Marshall makes the High Priest of Bel sinister and clean cut.

There are scores of slender roles well done. Prominent among these is the huge faithful warrior of Elmo Lincoln, who dies fighting for his king against hopeless odds. The kindly policeman of the modern story, done by Tom Wilson, stands out. Louis Romaine gives realism to the prison chaplain.

All in all, "Intolerance" is a stupendous production. It has the romance of four civilizations.

FREDERICK JAMES SMITH.

#### COMPLETING VITAGRAPH SERIAL

Director Brabin, of the Vitagraph, is hard at work completing a new serial, "The Secret Kingdom," being filmed from the Louis Joseph Vance story. A recent showing of newly made negative at the studios is said to have aroused unusual enthusiasm and the Vitagraph looks upon the new serial as a winner. Charles Richman, William Dunn, Arline Pretty, Dorothy Kelly and De Janna West are among the principals. A few episodes remain before the serial will be completed.

Dave Smith, of the Western Vitagraph, has started a series of one-reel comedies.

#### LOSES RELATIVES IN WAR

Douglas Gerrard, the actor of the Universal Film Company, whose native land is the Emerald Isle, has received word of the loss of four members of his family, on the battlefields of Europe. Two of them were killed in action on the western front in France, and two others died in the fierce fighting of the terrible Gallipoli campaign. These soldiers who fought and died for their country, were all first cousins of Mr. Gerrard. They were Major Kavanaugh, Captain Douglas Gerrard, Lieutenant Kavanaugh Dermot and Lieutenant Charles Dermot. All of these family names are famous in Irish affairs.

#### TO MAKE DRAMA FROM FILM

"The Man Who Would Not Die," which appeared in the New York Theater, will soon be seen upon the spoken stage. Negotiations are on the way between the American Film Company, controlling the rights to this story, and a prominent Broadway producer for its early presentation.

Mabel Condon, the author of the story, will collaborate with a prominent playwright in putting it into play form.

William Russell is the director and star, Charlotte Burton plays the lead in "The Man Who Would Not Die," Leona Hutton has a prominent role, and Harry Keenan is the heavy.

#### VITAGRAPH GENERAL RELEASES

The Vitagraph will contribute two comedies to the General Film programme next week. "A Perfect Day," produced at the Bayside studio, comes on Monday, with "Sands, Scamps and Strategy" to follow on Friday.

"A Perfect Day" depicts the efforts of a party of picknickers to find solitude. The second comedy features Hughie Mack, the former Brooklyn undertaker, with Patsy de Forest, Eddie Dunn and Frank Brule assisting. "Sands, Scamps and Strategy" was written by Lawrence Semon and Graham Baker and produced by Semon.



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# THE FEATURE FILMS OF THE WEEK IN REVIEW

E. H. Sothern Makes Distinguished Screen Debut in "The Chattel"—"The Storm," with Blanche Sweet, Woodland Idyl—"Diana of Follies" Light Serio-Comedy

## "THE CHATTEL"

An Original Drama in Five Reels, Written by Paul West and Featuring E. H. Sothern. Produced by Vitaphone Under the Direction of Fred Thompson for Release on V. L. S. E. Programme, Sept. 25.

Blake Waring..... E. H. Sothern  
Lella Bard..... Peggy Hyland  
Mrs. Delavan..... Rose E. Tapley  
Mr. Waring..... John Lark Taylor  
Walter Horly..... Florence Radnor

The transition of E. H. Sothern from before the footlights to cameraland has been accomplished by the Vitaphone Company with immense satisfaction to all concerned in this production. The critics, who viewed the picture at private exhibition, placed the stamp of approval upon it, and there is little doubt that the public will follow suit. In the callow infancy of motion-picture making producers were wont to compete with each other to the limit of their bank-rolls, and quite frequently beyond those limits, in the struggle to obtain the services of noted stage stars. It took them quite a while to discover, by dint of painful experience, that a stage luminary could not always be depended on to shine brilliantly upon the screen, and filmland's cemetery of dead hopes is plentifully dotted with headstones marking financial graves of those who discovered this painful fact too late to avert disaster.

To-day the producers, equipped with accumulated wisdom, shy like scared rabbits at the bare notion of engaging certain "legitimate" stars. These latter may be recognized leaders in their profession, but they are not "screen types," a phrase rather hard to define exactly, so far as the limitations of the outsiders are concerned, but pregnant with meaning regarding the suitability of camera candidates. That Mr. Sothern does not belong to the impossible class of film performers is a matter of much importance to a public that will be genuinely pleased to know his consummate art can be perpetuated on the screen.

"The Chattel" was well and wisely chosen as the feature for the noted actor's film debut. It is a modern drama, abounding in tense psychological situations, affording ample opportunities of demonstrating the Sothern gift for holding his audience in breathless suspense during emotional crises. From the beginning the personality of the leading man dominates the play, notwithstanding the fact that the supporting cast is one of excellence. And in this latter detail the producers displayed good judgment. It was absolutely necessary to surround the star with men and women whose talents are far above the average, in order to preserve the balance of things. As it is, the drama is remarkable for its uniform appeal, and absence of crudities in either acting or construction.

The principal character is that of Blake Waring, a financier whose iron will sweeps aside all obstacles to his ambition. The Waring code is that he considers absolutely his own, to do what he pleases with, anything for which he pays the price. He applies this maxim not only to inanimate things, but to the woman who becomes his wife. The latter, Lella Bard, marries him from purely affectionate motives, unaware that Waring has saved her father from commercial ruin and disgrace by giving him \$250,000. Lella soon discovers that her husband looks upon her merely as a handsome ornament for his luxurious home—his "chatel," purchased at his whim and supposed to obey his every command without a dissenting murmur. Resenting this attitude on his part, she is horrified when informed of the transaction between her husband and father, whereby the former claims the right to control her every movement. Her pride revolts and she resolves to redeem herself from slavery. Waring invites several leading financiers to his mansion to discuss an intended coup on the stock market by which they expect to win millions. Lella, acting as hostess, becomes acquainted with the details of the plot. The following day she obtains funds by putting up the costly jewels Waring has given her, and, with a broker's assistance, completely frustrates her husband's project. With the price of her freedom, \$250,000, thus obtained, she goes to her husband's office and scornfully throws the money on his desk, informing him that she no longer considers herself his "chatel." She seeks the assistance of her trusty friend, Mrs. Delavan, who is also acquainted with her husband, and goes to the country to lead the simple life in a cottage. Waring, suddenly realizing that he loves his wife, now that he has lost her, is taken seriously ill. When recovering he is visited by Mrs. Delavan. The latter, convinced that he has seen the error of his ways, tells him where Lella is hiding. Thereupon Waring, disguised effectively in a heavy beard grown during his illness, hires a shack near where his wife is living. Fate brings husband and wife together when Lella's cottage catches fire and she is rescued by Waring. He pleads his cause effectively and Lella returns home with him, a loved and honored wife.

That Mr. Sothern succeeds in making Blake Waring a decidedly unpleasant example of a confirmed egotist, whose sudden and early demise would be hailed with unqualified joy by the average human being, during the first part of the play, is evidence of his wonderful ability to identify himself thoroughly with a character

as sketched by the author. And not less worthy of admiration is the skill with which he portrays the revision of feeling in the imperious Blake, in such fashion as to completely win the sympathy of the spectators for that formerly offensive gentleman. It is the possession of the art of actually "living" a part, instead of merely outlining it, that distinguishes E. H. Sothern's work from that of the majority of leading men and places him among the envied "immortals" of stage and screen.

Peggy Hyland is most effective in the role of Lella, and her portrayal of the injured wife ranks as one of the best of the many excellent studies with which she has favored the films. Even in the bias of the Sothern planet her star shines and marks her as an actress of charm and power. Rose Tapley, sweet and lovable as ever, wins fresh laurels as Mrs. Delavan, the



kindly and handsome friend through whose good offices a reconciliation is effected between husband and wife. Miss Tapley is a universal favorite and her work in the piece cannot fail to increase her popularity, if that be possible.

The photography provides a series of really exquisite scenes, a number of views entitled "the changing seasons" furnishing several successive beautiful landscapes rich with a wealth of delicate coloring. The interiors, including Blake Waring's mansion, a theater and wedding scene, are filmed in splendid style. In fact, everything about the production is handled on a truly sumptuous scale, and the directing is a lasting tribute to the skill of Fred Thompson's ability to do justice to a big feature. The action throughout is rapid and compelling, and "The Chattel" must be set down as another huge triumph for the Vitaphone Company. P.

## "THE STORM"

A Five-Reel Original Drama Written by Beatrice C. De Mille, Featuring Blanche Sweet. Produced by the Lasky Company Under the Direction of Frank Reicher for Release on the Paramount Programme, Sept. 10.

Natalie Raydon..... Blanche Sweet  
Professor Raydon..... Theodore Roberts  
Robert Fielding..... Thomas Meighan  
Sheldon Avery..... Richard Sterling  
David..... Chandler House

"The Storm" is a drama of strongly sentimental, and almost tragic appeal, in which a modern idyl of woodland, stream and mountain is cleverly carried to a threatening climax, the horror of which is barely averted by the sincere love of a man for a naive, unsophisticated girl, with the result that all ends well. Blanche Sweet as the wistful, demure little heroine, gives a performance which many of her admirers will deem her masterpiece. The transformation of this innocent flower of the wilderness into a woman of sad experience, whom a momentary infatuation has led astray, is set forth on the screen with a delicacy and appeal, refreshingly free from silly sentimentalism, that is at once forceful and artistic.

As the story goes, Natalie Raydon, a young girl, has lived since childhood in an isolated spot in the wilderness not far from a lake. The professor, her father, absorbed in his books, has permitted her to grow up in utter ignorance of the outside world and

knowledge of good and evil, while so far as religion is concerned, she is a modern pagan. To this spot comes Sheldon Avery and Robert Fielding, the latter a young millionaire, the former a theological student. A bishop who knows Raydon, writes the student, asking him to visit the professor and try to instill the consciousness of religion into the girl's unformed mind. Fielding is compelled to return to the city, leaving Avery to finish his holiday alone. Avery follows the bishop's instructions, and is soon thrown into daily contact with Natalie. They embark in a canoe on the lake, a storm arises, and they seek harbor on an island. The canoe drifts away and the pair are compelled to spend the night together in a hut. Avery yields to his admiration of the girl's physical charms, innocence falls before ignorance, and in the morning Avery, remorseful, offers to marry his companion. Her newly-born intuition warns Natalie that the man does not really love her, and she proudly refuses his offering of reparation. Avery goes away and is shortly afterwards ordained. Two years elapse. Natalie is running a fresh air camp for children. Robert Fielding again makes his appearance, this time alone, and bent on camping through the summer. He meets, falls in love with Natalie and persuades her to marry him. After a struggle with herself, afraid of the guilty secret she harbors in her heart, yet loving Fielding, the girl consents. Fielding sends to the city for his old friend, Avery, to perform the marriage ceremony. On his arrival, Avery has an interview with Natalie, and threatens to tell the truth about their former intimacy. The girl defies him, reminding him that exposure means ruin for him, and Avery acknowledges defeat. The ceremony proceeds in Natalie's rustic home, but at the words: "If any man know just cause why they should not be joined together"—Natalie becomes conscience stricken and confesses to Robert that she is not worthy of him. She does not tell the name of her betrayer, but Robert, at sight of Avery's confusion, suspects the truth and springs at him. Natalie falls to the floor, and in that moment a sense of the girl's



E. H. SOTHERN AND A SCENE FROM "THE CHATTEL." MR. SOTHERN'S FIRST VITAPHONE FEATURE, WILL BE RELEASED ON SEPT. 25.

suffering touches her fiancé's heart. Picking up the prayer book which Avery has dropped, Robert bids him proceed with the ceremony, and the picture closes with Natalie in her husband's arms.

Miss Sweet enters thoroughly into the role of the deceived heroine, which she invests with singular charm and grace. Her emotional scenes are all the more convincing because of their utter lack of anything in the line of overstrained acting. She is intensely dramatic in a quiet sad fashion that speaks volumes for the agony of suffering she undergoes, and nothing could be finer than her portrayal of proud disdain for Avery's offer of marriage, when she realizes that she has been but "the plaything of an idle hour." Robert Fielding is virile and every inch a man, as presented by Thomas Meighan. Richard Sterling makes the most of a somewhat thankless part in the role of Sheldon Avery. The latter is such a thorough cad that one is almost sorry that he figures as a necessary adjunct to the play, but Sterling shows him up in colors so faithful to the type that the characterization must be listed as a clever bit of work. There are some very amusing comedy touches in evidence, the best of which are furnished by Theodore Roberts as the absent-minded professor.

The photography offers a number of extremely beautiful outdoor scenes, in which lake and forest are utilized to capital advantage, and the perfect continuity of the picture is worthy of the highest praise. In every way "The Storm" registers as a production to be classed with the season's best offerings. Well directed, throbbing with

human interest, and alternately shaded with humor and pathos, it promises to be rapturously received by screen patrons in general.

## "DIANA OF THE FOLLIES"

A Five-Part Drama by Granville Warwick, Featuring Lillian Gish. Produced by Fine Arts Under the Direction of William Christy Cabanne for Release by Triangle, Sept. 24.

Diana..... Lillian Gish  
Phillips Christy..... Sam de Grasse  
Don Livingston, his cousin..... Howard Gage  
Marcia Christy, his sister..... Lillian Langdon  
Jimmie Darcy..... A. D. Sears  
Theatrical manager..... Wilbur Hixby  
Butler..... William de Vault  
Hjosa..... Wilhelmina Siegmann

"Diana of the Follies" is one of those clever light character studies at which you first chuckle and then your eyes grow moist. Human touches, pathos, and comedy alternate throughout the entire picture, although the ending is quite pathetic.

The story is simple, straightforward and appealing, and, though it rises to no great dramatic heights, and many of its incidents are irrelevant to the development of the plot, it holds one's interest with a limited amount of suspense. There are unexpected twists and the whole construction is away from the conventional. However, in order to keep away from the beaten track, the author has left it with an unfinished conclusion. If the husband and wife were to be united by some medium other than the death of the son, it would be more satisfying than letting the characters part. To bring this about would also have necessitated a change in the characters of Diana and of her husband for, beneath the superficiality of the plot, there is considerable depth in the various characters. In fact, it is contrast in characters which gives such excellent opportunities for the lighter incidents and causes the entire picture to ring so true.

The characters are unusually well drawn, and they are so true that, if we look about us, we may see people just like them. However, while the characters are well drawn, it is the players which make them life-like by their human touches. Lillian Gish contributes one of the cleverest bits that we have seen her do in some time. She has the artificial, affected air of the Follies actress down to perfection. Yet, in the pathetic scenes, after the death of her child, she shows that there is something beneath her superficial exterior. She also wears some beautiful costumes, changing them every few scenes. Sam de Grasse is the typical business-like husband. The remainder of the cast accords the principals excellent support, especially the little child, Wilhelmina Siegmann.

Much of the credit for the success of the production is due the director, William Christy Cabanne. The numerous human touches and incidents seem to be the result of his endeavors and the co-operation of the players.

The settings are of the usual Triangle standard, and nothing is wanting in the camera work. The titles are unusually good and many of them are quite clever as well as being finely descriptive of the action.

E. S.

## "THE FEAR OF POVERTY"

A Five-Part Original Drama by Agnes Johnson, Featuring Florence LaBadie. Produced Under the Direction of Frederic Sullivan; for Release Sept. 17, by Pathe.

Grace Lane..... Florence LaBadie  
Florence, her daughter..... Robert Vaughn  
Jim Lane..... Edwin Stanley  
Alfred Grimm..... George Mario  
John Durand..... George Mario  
Betty Alsted..... Ethyle Cooke

"The Fear of Poverty" is another appealing drama from the pen of Agnes Sullivan. Like her other stories it is as if the characters and events were taken from round about us and placed on the screen. Though the action is somewhat slow every step is true and logical and the picture is a worthy successor to "The Shine Girl," which was also written by Miss Johnson.

The picture is entirely free from superficiality and it is one that should not fail to convince and satisfy any audience. The uneducated will see its appeal while the more intelligent will feel not only the appeal but catch the psychological note for the effect of fear of poverty on the character of both the girl and the mother is purely psychological yet it is so simply developed that everybody can see its progression.

Florence LaBadie gives her usual admirable performance and, in the dual roles, she shows marked intelligence and ability in her careful delineation of the two parts, the mother and the daughter. As the daughter, Florence, Miss LaBadie is typically the young society girl and, by the use of an excellent make-up and effective gowns, she is just as good a society matron. Robert Vaughn is acceptable as the young artist and Edwin Stanley is an effective gold-greedy husband. Ethyle Cooke and George Mario are also satisfactory in their roles.

The story is told in a simple straightforward manner due to the able direction of Frederic Sullivan. The settings are also effective and the photography is well up to the average.

(Continued on page 25)



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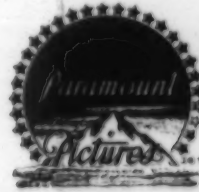
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Owen Moore  
Victor Moore  
Marshall Neilan  
Wallace Reid  
Charles Richman  
Theodore Roberts  
Edgar Selwyn  
Maurice Walton  
H. B. Warner



(Continued from page 24)

The story is that of a woman who struggles against poverty. Her husband afterward dies, through his inventive genius being able to leave her and their young daughter in comfortable circumstances. The child is brought up to fear poverty and, though she loves an artist she marries a man whom she and her mother suppose to be wealthy. Later it turns out that he is almost a pauper and he commits suicide. His wife is charged with murder but investigation proves her guiltless and then she finds out that love is greater than wealth.

E. S.

## "HIS WIFE'S GOOD NAME"

A Five-Reel Original Drama. Written by Josephine Lovett and Featuring Lucille Lee Stewart. Produced by Vitagraph Company Under Direction of Ralph W. Ince. For Release on V. L. S. E. Programme, Sept. 11.

Mary Ellen.....Lucille Lee Stewart  
Kate Welsh.....Jessie Miller  
Harry Weatherby.....Huntly Gordon  
Weatherby Senior.....Frank Currier  
Doctor Cameron.....John Robertson  
Silk Harrington.....William Lottell, Jr.

Melodrama of the old-fashioned brand with a modern setting characterizes the action of "His Wife's Good Name." The plot is not remarkable for its originality and the opening reel drags a bit. But after the story gets into its stride, to speak in racing parlance, the troubles of Mary Ellen, the unsophisticated country girl and heroine, pile up in agonizing fashion, and, thanks to the clever acting of Lucille Stewart, who appears in the role, interest in the film develops rapidly.

During the first stages of the courting of Mary by Harry Weatherby, as represented by Huntly Gordon, there are some lively comedy touches interspersed, an especially comic situation being outlined when the artful Weatherby intrigues successfully with the grocery boy for the privilege of helping to make a delivery at the young lady's apartment, with a view to her acquaintance. Apart from these humorous interludes the play proceeds along strictly serious grooves, and mirth is at a discount.

When Mary Ellen McKay comes to the city from her rustic home, where she shone as the star of the village church choir, with the intention of cultivating her voice and becoming a great singer, the innocent maiden rocks little of the pitfalls and sinister attractions of N.Yawk. A trained nurse inhabiting a room across the landing from Mary, warns her that all men were aces until one knew them, and to beware of the advances of young Mr. Weatherby,

who flirts with the new arrival from the window of Dr. Cameron's house across the way. But Weatherby, through the medium of the grocery lad mentioned above, gains Mary's confidence. However, Weatherby, the easy-going son of a rich man in New Haven, does not play the role of "wolf in sheep's clothing," and marriage sanctions their love. The elder Weatherby, on hearing of his son's matrimonial acquisition, becomes extremely peeved. While Harry is visiting the paternal abode, whether he has hurried to break the news of his latest important activity in life, Weatherby senior hustles to the big town with the nefarious intention of buying Mary off her recent bargain. Dramatic ethics in such cases require an indignant spurning of the tempter's gold, and Mary runs true to form. So the wily father changes his tactics. His offer, it appears, was made solely as a test to ascertain whether Mary is purely mercenary or really loves his boy. Therefore he will wire Harry to come along, and surprise him by arranging a little party in celebration of the marriage, at which a select few of his son's friends will be present. The artful plotter then engages "Silk" Harrington, whose character can easily be deduced by the wise from his cognomen, to collect some tenderloin rounders and celebrate with himself and Mary in a private dining room of a sporting cafe. Old Weatherby then meets the unsuspecting Harry at the railway station and brings him to the scene of gay revelry. Mary has slipped champagne at the request of her husband's supposed intimates, and by the time Harry and his parent arrives is slightly over the limits of sobriety. Horrified, Harry denounces the siren who has wrecked his life, and makes a rapid exit. To soothe his conscience, presumably, the elder Weatherby slips a check for one thousand dollars into Mary's limp hand. Harrington escorts her home and incidentally annexes the check. Mary tries to commit suicide, but is saved by the intervention of a trained nurse and the janitor. Old Dr. Cameron arrives, and when he has revived the victim sends her down to his place in the country, accompanied by the faithful nurse, to recuperate. Instead of taking to drink, as might have been expected under the distressing circumstances, Harry finds balm for his wounded heart by plunging into the mad whirl of the business world, whereat

## FILM REVIEWS

Weatherby senior is highly pleased. On her recovery Mary declares her intention of having a gay time for the remainder of her career. She is dissuaded from treading the primrose path by Dr. Cameron, who takes her on a sightseeing tour of New York's gilded palaces of vice and reprehensible underworld dives. Thereupon Mary changes her mind, and becomes Cameron's secretary in a mission, the latter has established on the East Side. "Silk" Harrington becomes the unconscious angel of the separated pair when he tries to pass the stolen check. The crafty bank official sends for Harry and detain Mr. Harrington. Harry arrives, learns the truth from Harrington, hurries home, chokes his father sufficiently to awaken the old man to the error of his ways, leaves the ancient sinner repentant, and goes in search of his wife. He finds her through Dr. Cameron's aid, a reconciliation follows, and as the gentlemanly lunatic in "Nicholas Nickleby" remarks on a certain auspicious occasion, "all is gas and gaiters!"

Lucille Stewart is prettily pathetic in the role of Mary Ellen, and her innocent joy is made manifest in the scene where she believes that her husband's father has really taken a liking to her, creates an atmosphere of sympathy for the unfortunate heroine that increases steadily as the play goes on. Also, the change in Mary's character, due to her evil experiences, is cleverly evolved and accentuated by the leading lady. One sees upon her face the shadow of the past, a passion of longing for lost happiness, mingled with a desperate determination to live in the future the life into which fate has seemingly thrust her. Then the awakening to better things, under the guidance of the philanthropic physician, and again there comes a change, as resignation makes smooth her path. Miss Stewart's work is sincere and convincing and should go far toward winning a favorable reception for the feature. Huntly Gordon is a capable performer in the role of Mary's lover, and the other members of the cast render creditable support.

The piece is well directed and the photography of the best grade. "His Wife's Good Name" will please a large number of people whose emotions vibrate in unison with the woes of a persecuted heroine and hail with enthusiasm the defeat of villainy and ultimate triumph of virtue.

## "SAINT, DEVIL, AND WOMAN"

A Five-Part Original Drama by Philip Lonergan Featuring Florence La Badie. Produced Under the Direction of Frederic Sullivan, for Release by Pathe.

Florence Stanton.....Florence La Badie  
William Stanton.....Brent Howard  
Miguel Cordova.....Hector Dion  
James Carter.....Clara Rugel  
Grace Carter.....Ethyle Cooke  
Dr. Gregory Deane.....Wayne Aray

The value of "Saint, Devil and Woman" lies in its psychological melodrama and the acting of Florence La Badie. The conflict between good and evil for the soul of the girl is a theme that offers opportunity for some big dramatic moments, and the producer has not failed to avail himself of these opportunities. The conflict between the minds could possibly have been pictured with a little more action, for, as it is now, it is little more than two forces of hypnotism working to control the mind of the girl, and we see these two men one standing on each side of her attempting to sway her thoughts. This occurs several times. The action is fairly rapid, except at those points, and the plot is well constructed. The characters are well drawn and their contrast adds greatly to the effectiveness of the picture.

The villain is a character with whom we have little sympathy, and it is with relief that we see him apprehended by the law in the end. Hector Dion essays this exacting role. His make-up is somewhat overdone. Florence La Badie displays considerable ability in her interpretation of a feminine "Dr. Jekyll and Mr. Hyde" role. As the good girl she displays her own charming personality; while, as the girl controlled by an evil mind, she is an entirely different character even to her facial expressions. Wayne Aray is a pleasing hero as Dr. Gregory Deane, and Ethyle Cooke is a most acceptable matron, though her part is quite limited.

The settings are good and there are some remarkable lighting effects, such as when the vase in the garden is struck. These storm scenes add much to the realism. The photography is well up to the average, especially in regard to the night lighting effects.

E. S.

## MORENO AND MISS HYLAND COSTAR

Two of Vitagraph's stars appear together for the first time in a drama just begun by Director Paul Scardon. They are Antonio Moreno, who has played opposite Edith Storey in many productions, and Peggy Hyland, who supported E. H. Sothern, in "The Chatter." The drama is a strictly American one, with a patriotic tinge as yet unnamed. In the cast with Mr. Moreno and Miss Hyland will be Chas. Kent, Arthur Cozine, Mary Maurice and Gordon Gray.



## PACIFIC COAST NEWS

BY MABEL CONDON.



MISS BETTY HARTE.

Betty Harte, who recently finished a picture with William Farnum of the Fox studio, playing one of the two important female leads in "The Man from Bitter Root," is available for a new screen engagement. She is one of the prominent screen personalities of the Los Angeles film colony.

Miss Harte's is a name that links itself with motion picture history of seven years ago. She was the first leading woman to work in pictures on the coast. Here she played opposite Hobart Bosworth for three years, spent an additional year at the Selig Company, and in succession worked at both the Edison and Biograph studios.

For two years she played in Famous Players features. She was engaged by Daniel Frohman for the part of Effie Dean in "The Heart of Midlothian." She played the typist in "The Pride of Jenico," opposite House Peters, the company going to Cuba for the making of scenes in this feature. Later Director J. Searle Dawley organized a company to go to Bermuda and Miss Harte was chosen to make the trip. Here she appeared in five-reel features, including "The Bath of a Viking," "The Mystery of the Poison Pool," "The Second in Command," and "Nancy of Stoney Isle." Miss Harte is an all-around athlete, and a particularly good photographic subject.

## FORMS NEW COMPANY

Valkyrien in Photoplays Produced by Organization in Which She Is Interested

Valkyrien, the Danish actress, will appear for the future in photoplays produced by her own company, a new organization formed under the title of Valkyrien Films, Inc. The success of "Diana," a classic feature in multi-colored effect, in which she made her debut as a film star in this country, was chiefly instrumental in interesting capital on her behalf and led to the making of arrangements for a company to handle her pictures.

The Danish actress has starred in eight features during this, her first, year as an American screen attraction. The new company's energies will be devoted exclusively to classic feature plays founded upon episodes of Greek, Roman and Scandinavian mythology. The first offering will be a seven-reel production entitled "Venus," the scenario of which is completed, the leading role being particularly well suited to Valkyrien's talents. Memo Missu, the Roumanian screen artist, whose fame as a director is international, will direct the Valkyrien features, while her husband, the Baron De Witt, will attend to the costumes, settings and other important details. The new company will not require a studio, as all action of the classic dramas scheduled takes place in the open air. The producing staff and principals will be engaged on a profit-sharing plan.

## FITZMAURICE FEATURES

The early return of George Fitzmaurice's productions to the Pathe Company has been announced. They will be released at the rate of one every month, the first to appear being "The Test," starring Jane Grey. "Kick In," a film version of the Al Woods stage success, will present William Courtenay and Mollie King in the principal roles. Mary Nash appears in "Arms and the Woman," and William Courtenay and Alice Joyce are starred in "A Romantic Journey." All of these features were completed at Fitzmaurice early in the summer, but were held over by the Pathe Company until better conditions in filmland warranted their appearance on the programme.

MYRTLE STEEDMAN SOON will be at the end of her enforced rest, waiting for a story. A special story is now being written around her personality, and her friends will not have to wait long for her next starring vehicle. Her last was in "The American Beauty."

LOS ANGELES, CAL. (Special).—Margaret Shelby and Mary Miles Minter, sisters, are playing together for the first time on the screen in Director James Kirkwood's picture, "Faith," now being made at the American Film studio at Santa Barbara.

Viola Smith has spent the past week on an invalid couch on the big porch of her Los Angeles home, as the result of a runaway accident last week of a wagon in which were Miss Smith and two extra girls of Universal City. It was Director Harry Millard's picture, "The Regeneration of John Grey." Miss Smith's mouth was painfully lacerated and she suffered a violent nervous shock. She hopes to be able to resume work next week.

Roy Fernandez returned to New York last week by way of New Orleans. He has just completed a three months contract with the Universal Company, resulting from his winning the "Handsome Man" contest conducted by this firm. He is a popular model for Harrison Fisher and will be seen on many of the latter's forthcoming magazine covers. His affiliation with a New York film company will be made shortly.

Bennie Suslow attained an ambition last week. His inspiration was a several years friendship with, and an admiration for, Director Fred Keacey. Though friends for several years and members of the same studios, Fine Arts and Universal, for more than two years, Bennie and his older friends never had the opportunity of working together. It came last week, however, with the production by Mr. Keacey of "Sunset," at Universal City. Bennie is pleased to say that the direction was immense, and Mr. Keacey has words of praise for the work of his little friend.

Roy Stewart has the leading male role in Phillips Smalley's five-reel feature, "The Girl That's Down," at Universal City.

A forthcoming seven-reel Mary Pickford feature, written by Eve Unsell of the famous Players-Lasky scenario department, will give Mary to the public in a production that is particularly the kind in which the public best likes to see "their Mary."

Julian Louis Lamotte, who has put into scenario from the first Marguerite Fisher vehicle on the Mutual Star Program, has gone to San Diego with Harry Pollard and Miss Fisher to arrange for the making of the majority of the scenes for this picture in that city.

Doris Baker, the nine-year old little girl who has just completed an engagement with the Fox Company, may go to New York shortly to take a place open for her in Herbert Brenson's company. Mr. Brenson has directed Doris in a number of pictures, and he held out the promise that should he ever have a company of his own, she would be one of its members.

Charles Gunn will be seen, it is said, to particular advantage in a forthcoming Thomas H. Ince feature, in which he supports Clara Williams. It will make the second unusual screen opportunity for Mr. Gunn, the first one having been one of the most important roles in the Universal's eight-reel feature, "The Eagle's Wings."

Eleanor Crowe is the only stock member that remains of Director Oscar Apfel's company at the Fox Studio. She has already been cast for two roles in the next Fox-Apfel feature, and nobody else is chosen as yet. This will be the third appearance with the Fox Company of this newest Fox "find"—one who is gifted with exceptional beauty and ability.

Frank Borzage, director and leading man at the American Film Studios at Santa Barbara, severs his connection with this company in a few weeks. He has a startlingly long list of productions to his credit. He has been featured with Anne Little, whose pictures he has directed at this studio for more than a year. Among his latest pictures were "The Silken Spider," "The Forgotten Prayer," and "The Demon of Fear." Mr. Borzage took leading parts in "The Wrath of the Gods," "The Typhoon," and "The Cup of Life," all Thomas H. Ince productions.

Director Oscar Apfel has taken a several days' trip, by way of a vacation between pictures. Director Apfel's next Fox feature will be one in which the underworld will provide atmosphere throughout a considerable part of it. Outside of Miss Eleanor Crowe, Mr. Apfel has not yet announced the remainder of his cast.

Louise Lester and Jack Richardson, for six years members of the "Flying A" company at Santa Barbara, will sever their connection with this company at the end of another week. Thus departs the last contingent of the original "Flying A" company.

Anna Luther was reimbursed last week with the money equivalent of the smart suit and other wearing apparel destroyed recently in water scenes in the Fox feature, "The Beast." As a result, Miss Luther is investing her Fox reimbursement check in some of the latest of fashion's dictates, ordered by wire from a Fifth Avenue shop in New York City.

John Stepping, late of the directorate staff at Universal City, finds the task of raising a "native son"—his third—considerable of a responsibility. It is this same "native son," by the way, who is the reason for Mr. Stepping's remaining in California in preference to returning to a former film-affiliation in New York City.

Carol Holloway "almost" went to the border last week as lead in a feature picture—"almost," because when the company was about ready to board the train, the troops who were to have worked in the picture also were ordered back to their Middle-West homes.

## At the Jesse L. Lasky Studio

Arthur Friend, New York counsel for the Lasky company, has come to the latter's Hollywood studio by way of a vacation, which he will turn to account by conference with Samuel Goldfish, Chairman of the Board of Directors.

After two weeks in the Southern California film colony, Walter Moore, Vice-President of the H. C. Miner Lithographing Company of New York City, has returned thereto with a report emphasizing the necessity of establishing a lithographing branch on the Pacific Coast.

Dr. R. Ralston Reed is a Lasky studio guest this week. He won the trip from New York to the Lasky Hollywood studio by virtue of reward for his photo-drama, "Witchcraft," which was first choice in the photo-dramatic contest held recently under the auspices of the Columbia University and the Jesse L. Lasky Feature Lay Company.

Marshall Nellan is directing Blanche Sweet in her newest Lasky picture. Mr. Nellan was formerly a famous Players-Lasky star and recently a director with the Selig Company.

A Tom Meighan-Anita King production is being made at Bear Valley. Edythe Chapman and Horace B. Carpenter are others of this company.

Director-General Cecil B. DeMille has the co-operation of the following six directors at the Lasky Hollywood studios: George H. Melford, Frank Reicher, William C. DeMille, James Young, Edward J. Le Saint and Marshall Nellan.

## At the Fine Arts Studios

Eddie Dillon is directing Fay Tincher in the Triangle Comedy, "The Village Vamp," (temporary title). Mr. Dillon plays the part of Miss Tincher's rustic sweetheart and Max Davidson has the role of town sport. Situations in this picture are extremely funny.

Lucille Young is another actress "vamping" at this studio. She has a big role in the Sir Herbert Beerbohm-Tree picture, "Old Folks at Home," and Director Chet Withey will undoubtedly have something to be proud of when this feature is shown. The Spanish quarter of Los Angeles provided a variety of types to be seen in the forthcoming Beanie Love feature, "The Defenders." A Spanish barbecue has been scene, in which more than one hundred dancing girls in costume participate.

Tully Marshall has finished his role in the two-reel Triangle-Comedy "The Recuers," under Tod Browning's direction. Howard Gaye, Lillian Webster, Richard Cummings and Jack Brammal, complete the cast of principals. Tully Marshall uses a gun in this picture formerly the property of Jesse James.

Director Eddie Dillon has possessed a brand new car for all of the week and as yet records no accident. Two previous cars owned by Mr. Dillon were demolished the first week of said ownership.

Co-directors C. M. and S. A. Franklin took their entire company to Sunland, California for the exterior scenes in "The Defenders," the principals in which are Beanie Love, Frank Bennett, Ralph Lewis, E. D. Sears, Charles Gorman, Charles Stephens and Alberta Lee. These directors will remove to the Fox studio on completion of this picture.

Director George Siegman employed more than two thousand people in the race-track scenes in the Dorothy Gish feature, "The Best Bet."

## In the Lumberlands With Signal Company

J. P. McGowan, director-general of the contingent, used the passenger steamer, *Bear*, last week in the production of the second episode of the Helen Holmes serial, "The Lass of the Lumberlands." The *Bear* went aground thirty miles south of Eureka several months ago, and the crew is still working in an effort to get her afloat. This action fits well into the McGowan-Holmes story. In support of Helen Holmes appear Florence Holmes, Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, and Katherine Goodrich.

Pictures of the White Deer dance, a tribal sacred rite, were secured after special influence was brought to bear upon the Indians, and will be used as part of the Signal serial footage.

To Paul C. Hurst belongs the honor of killing the first deer to be bagged by any of the members of the Signal Company since the opening of deer season, Sept. 1.

The first shipment of positive prints of the first installment of "The Lass of the Lumberlands" was received at Arcata and shown in the temporary projection room at that place. The entire company was greatly pleased with the result.

## At the Metro-Yorke Studios

The Harold Lockwood-May Allison feature, "Mister 44," directed by Henry Otto, has in its supporting cast Lester Cuneo, Franklin Hall, Yona Landowska, Allen Allen, Belle Hutchinson and Lee Arms.

Charles P. Stallings has been chosen as

assistant to Henry Otto in his direction of Harold Lockwood-May Allison feature productions. Mr. Stallings was affiliated with the American Company in Santa Barbara during the time this trio was making pictures at that studio, and left the position of technical director at the Morosco studio in Los Angeles to join the Yorke Company.

Director Henry Otto has started the production of the screen version of "Big Time," the popular novel by Marie Van Vorst, which furnishes ideal parts for the Yorke stars, Harold Lockwood and May Allison. Andrew Arbuckle has been engaged to play an important role in this production.

Bennie Seidman assumed the duties of publicity manager last week at this studio.

## Activities at the Balboa Studio

Director Henry King and his leading lady, little Mary Sunshine, were the reason for a number of visitors seeking the Balboa studio one recent day for a glimpse of the little golden-haired four-year-old leading lady and her six-foot director. As they appeared on the Henry King set Mr. King emerged from it. He held under his arm a big bath towel in which was encoiled his leading lady. It was not exactly the kind of an appearance either would have liked to have made before company. It was just one of those embarrassing moments one reads about. Little Mary had refused to get out of a bathtub, a scene in the King picture, so her big director lifted her out bodily, wrapped her in the bath towel, and made a hurried exit in advance of the on-coming visitors.

Ruth Lackaye, with others of Director Sherwood MacDonald's company, were motoring to location recently when Miss Lackaye insisted upon stopping her car and taking into it a forlorn looking girl who was hurrying along the road. It later developed that the girl was escaping from the House of Correction. When Miss Lackaye heard this she exerted her influence in behalf of the girl and is now helping her to better things.

"The Grip of Evil" serial, featuring Jackie Saunders, with Roland Bottomley playing opposite, will probably reach completion this week. Sherwood MacDonald is its director.

## At the Keystone Plant

A clever article has been written about this film plant. It is entitled "The Keystone Giggle Foundry," and its author is Ralph H. Spence, of the El Paso (Texas) Times. It is an article as full of humor as is one of the comedies made at the plant about which he writes.

A midnight matinee at Long Beach Saturday had Keystone stars as its entertaining sparklets. Otis Hoyt, impresario of the Long Beach Liberty Theater, arranged the midnight frolic session, which, of course, had Charlie Murray as its master of ceremonies, and the merry Keystoneers plus a number of other film folk as the evening's guests.

Tis a humorous press agent that the Mack Sennett-Keystone studio fittingly employs. He heralds as the latest created position at the studio a "fish manicurist." It came about thusly: Mack Sennett discovered that loose scale interfered with taking close-ups of fish in water, hence a young man was placed in charge of said fish whose duty it is to see that there are no loose scales. It was "Slim" Somerville, so says the P. A., who named the new position "manicurist to a fish."

Polly Moran is credited with having spent a day off in the leisurely pastime of painting her garage.

Vivian Edwards is just "dying" for an opportunity to laugh in the pictures where laughs are created. But they won't let her. "Sob stuff for Vivian" seems to have been the original order that has never been countermanded.

"Peggy Pierce," owns a pet monkey that until one recent festive day at the studio earned a daily little pay-check all for Peggy, but on said festive day the pet monkey destroyed an expensive wax figure and since then Peggy's monkey has been without a regular job.

Reggie Morris, two weeks ago, acquired a wife. Last week he added an automobile to his establishment, and, as the Keystone P. A., says, "What next Reggie?"

## At the Thomas H. Ince Studios

William S. Hart will be seen in the first bad-man role since "The Aryan." It is a C. Gardner Sullivan story entitled, "The Return of Draw Egan." Mr. Hart will bring forth the "loud" vest which he wore in a number of two-reel westerns and which is so unique that he has received many queries from fans regarding it. According to Mr. Hart it was a vest made years ago by a one armed cowboy who gave it to a gambler in payment of a debt, and in turn it was given to Mr. Hart's father in return for a favor done. This picture will also give Mr. Hart an opportunity to display his splendid horsemanship and his ability as a crack shot.

"Fritz," the plinto pony, will share scene-honors with Mr. Hart. Louise Gloom, Margery Wilson, Robert McKim and J. P. Lockney, together with the Ince cowboys will give Mr. Hart excellent support in this picture.

A collision between two day passenger coaches was staged last week by Director Raymond B. West in the making of the feature which stars Euld Markey, Dorothy Dalton and Howard Hickman. The collision occurred at night, one hundred and twenty-two people appearing in the scenes.

Approximately nine hundred Austrian military costumes are being made by the wardrobe department of the Ince-Triangle studios for use in the C. Gardner Sullivan feature in which the leads are played



by Clara Williams and Charles Gunn. George Fisher has a big part in this cast, which is directed by Reginald Barker.

Frank Keenan and twenty-three other players of the Walter Edwards company have returned to the Culver City studios from Cullinville on the Sacramento River, where scenes were made for the big story featuring Mr. Keenan. Marjorie Wilson appears opposite him.

One-half of the floor space of one of the glass enclosed stages at Culver City is devoted to the set depicting the interior of an Adirondack Mountain lodge. William Desmond stars in the picture making use of this set, and Margaret Thompson, Robert McKim, J. Barney Sherry, and Joseph J. Dowling appear with Mr. Desmond under Charles Giblyn's direction.

Grace Wilcox, now a Triangle special writer, but formerly on the staff of the Los Angeles Daily Tribune, has been coaching Bessie Barriscale in the role of a newspaper reporter, which part Miss Barriscale plays in a forthcoming Ince-Triangle feature. Appearing with Miss Barriscale in this play are Jack Gilbert, Charles K. French, Walt Whitman, and Jerome Storm.

Dorcas Matthews, who will be remembered for her work in "The Captive God" in support of William S. Hart, underwent an operation last week at a Los Angeles hospital and will be confined therein for at least another two weeks. The sympathy of the Ince players and other studio folk is here.

William Desmond signed a two years' contract last week with Thomas H. Ince's Company. His initial appearance was with Billie Burke in "Peggy," and his latest in "Lieutenant Danny, U. S. A."

Al Jennings, real ex-bandit, visited William S. Hart, "reel" ex-bandit, last week at Inceville and watched the latter make some scenes in a Hart Western picture. Compliments were exchanged and the visit seemingly thoroughly enjoyed by both.

George Fisher's natural blondness of hair and eyebrows has been changed to a brunette tone. This was Mr. Fisher's sacrifice to fit a big role in a feature production at Culver City, "Gladly," so says the ambitious P. A., "did George Fisher dye his hair and eyebrows."

Charles Ray has been vacationing. The past week has been spent renewing wardrobe.

Business-Manager E. H. Allen has reopened the Ince Theater at Culver City. After this theater's several months of darkness, the programme will show only Triangle pictures.

#### General Notes

Nelson F. Evans announces the early construction of a two-story photographic laboratory in the Hollywood studio-district. Its principal service will be to these studios. Mr. Evans is well known in film circles, owing to his recent connection with the Shipman Photo Process Enlarging Company, which has Joseph Shipman at its head.

Neva Gerber has just finished a big role in a forthcoming Lois Weber feature at Universal City. Miss Gerber is playing a light comedy lead in a two-reel picture with Alan Holubar before resuming her work as leading woman with Ben Wilson.

Claire McDowell, Universal City lead, is credited with saving a dog from drowning recently. Her method of saving him was to adopt him from its owner, who was about to get rid of the ornery little pup, when Miss McDowell appeared and pleaded for its life.

Director Henry Otto has adapted a camera trick, by which a dark curtain seems to close or open a scene. It is the device serving to explain a time-lapse, in a picture without the use of sub-title. The illusion is a perfect one.

"November, 1915," Hobart Henley's story, pictureized by himself at Universal City, is one of considerable merit, so say those who have had a pre-view of the picture.

Bessie Barriscale plays an "in between" part in her present picture at the Ince Studios. As a society reporter, she wears neither rich nor poor clothes, and her role is one that she is making a very real one.

Anne Little considers her garden one of the show-spots of Santa Barbara. True, it is not pointed out by the town-crier, but Anne does that little service for it and any of her friends who visit her pretty home there.

Bertram Grassby goes to Universal City in his make-up each morning via a Hollywood street car or bus. To passengers who see him frequently he is known as the yellow man, the color referring to the variety of grease-paint used by this artist in his Mexican characterization in the serial "Liberty."

George Mefford will direct Fannie Ward in a forthcoming Lasky picture, "Land of the Locust," a South African story.

#### At Universal City

Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch," was a visitor at Universal City last week.

President Carl Laemmle accompanied Director Henry McElne and the latter's company to Catalina last week for the making of a two-reel production, "The Lost Lode."

Claire McDowell and Bugner Larton are playing the leads in a one-reel Italian drama entitled "Tony Plays Ragtime."

Wallace Beery is playing the comedy-lead and directing a photo-play written by himself entitled "The Generous Janitor."

Leah Baird has rejoined the Universal Company and is at work under the direction of F. E. Kelcey at the film city.

Al Ziegler, photographer for Lola Weber's company, has named a newly arrived daugh-

ter, Marjorie Lois Ziegler in honor of Miss Weber.

Eugenia Magnus Ingleton is author of the story, "Her Wedding Day," featuring Francella Billington, with Douglas Gerard as lead opposite Miss Billington and director.

Franklyn Farnum and Leah Baird are being featured in a one-reel drama, "The Spanish Woman," directed by F. E. Kelcey.

Eddie Lyons and Lee Moran are hard at work in "Six Days," under Louis Chaudet's direction.

William V. Mong is directing and playing the lead opposite Nellie Allen in the three-reel drama, "An Old Soldier's Romance."

Edith Roberts plays the lead in a one-reel sea drama, "Robin Gray," written by Eugenia Magnus Ingleton and directed by Millard K. Wilson.

Dorothy Davenport is featured with Emory Johnson, and directed by Lloyd Carleton, in "The Devil's Die."

Agnes Vernon and Franklyn Farnum will be the featured leads in a five-reel picture entitled "In Love," directed by William Worthington.

Gertrude Selby plays the lead, with Hobart Henley opposite, in Director Charles Swickard's first photo-play at Universal City.

Director Donald MacDonald is filming "The Old Trick," a one-reel drama by Constance Crawley and Arthur Maude.

Calder Johnstone is author of the one-reel picture, "Married a Year," being directed by John McDermott.

Director A. W. Rice, with the assistance of Albert Russell, is putting on the three-reel drama, "The Python," with Gretchen Lederer and George Pearce in the leads.

#### The Scream Club Meets

The Scream Club enjoyed what Kenneth Metcalfe was pleased to call "A Night on the Nile," Sept. 2, at the Abbey Restaurant at Eighth and Figueroa. Mr. Metcalfe was the committee of one who arranged the evening for the Scream Club and their friends. An Egyptian dinner was served and Oriental entertainment offered. Later there was dancing and fortune telling by an Egyptian. The Screamers' next party will be in the evening of Sept. 16, when Crane Wilbur will be host at the Vernon Country Club.

Francis Ford's illness has delayed the new Ford-Cunard serial. In Grace Cunard's opinion, the Lady Raffles serial is quite the best they have attempted.

Herbert Standing visited San Francisco last week and made a personal appearance at several of the motion picture theaters there.

Frank Lloyd, directing at the Fox studios, is a Scotchman, and formerly put this fact and a Scotch burr to account before deserting vaudeville for pictures. Monroe Salisbury is said to be eclipsing his "Ramona" production by his splendid work in the current Clune picture, "The Eyes of the World."

Antrim Short traveled to a location at Oxnard in a Pullman last week with one hundred others in the feature picture, "We Are French." There not being room at the Oxnard Hotel for so unexpected and large a contingent, Antrim and others of the company made the Pullman car their headquarters.

Director Richard Stanton has his Fox company, with Alan Hale and Gretchen Hartman playing the leads, down on the Texas border making a five-reeler.

William D. Taylor has returned to the Morosco studio after a two weeks' vacation at Huntington Lake.

Alan Forrest, who plays opposite Mary Miles Minter at the American studio, became the fortunate husband last week of Anna Little, who can justly be said to be one of the most popular girls on and off the screen.

Alfred Vossburgh has just finished a two-picture engagement with the Morosco Company, in which he played opposite Vivian Martin in one five-reel feature, and with Leonore Ulrich in the other.

#### J. ALBERT HALL LEAVES SCREEN

J. Albert Hall has just left the screen for vaudeville. He plays a prominent leading role in Langdon McCormick's production, "The Forest Fire." Mr. Hall will be seen in the sixteen-episode serial, "The Yellow Menace," playing Police Captain Kemp, the relentless official who follows Ali Singh, the yellow menace (Edwin Stevens), around the globe. Mr. Hall was selected for this role, it is said, because of his striking resemblance to Police Captain Becker, who was electrocuted at Sing Sing for his connection with the murder of the gambler, Herman Rosenthal. Mr. Hall has appeared in the films with many companies.

#### CHANCE FOR AUTHORS

The Pallas-Morosco Company is in need of stories likely to suit Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathryn Williams, and Leonore Ulrich. Although the company has now in its steady service twenty-one people, fourteen of whom give their entire attention to the dramatic department, an offer is made to pay \$1,500 each for complete stories that can be utilized. The story may be either in synopsis form of 500 to 2,000 words each, or in the form of a book or short story. Incomplete or imperfect scenarios from amateur writers are not desired, although original ideas will be paid for, if available.

EDWARD COHEN, star of American-Mutual short length features, is shortly to make his appearance as the featured player of a five-act Mutual feature.



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NEW YORK CITY

#### CARTOON COMEDIES

Keen Corporation to Release 500 Foot Comedy  
Each Week

The Keen Cartoon Corporation, 729 Seventh Avenue, New York, will start releasing on November first, a five hundred foot comedy each week. Each release will be a complete story. The first four releases are about completed and a trade paper showing will be given about Oct. 1.

The organization, it is stated, has in its employ the best cartoonists obtainable and, in conjunction with the cartoonists, scenario writers are preparing each story.

#### SOTHERN'S NARROW ESCAPE

During the making of "An Enemy to the King," at the Flatbush studios of the Vitagraph Company last week, E. H. Sothern, playing the leading role, had a hairbreadth escape from being fatally hurt. A part of the city which had been built for the production was blown down when a sudden storm came up. Director Thompson hurried his company for shelter into the mediaeval town, which covered a space of about two blocks. A portion of the towers and battlements were destroyed in less than two minutes after the miniature cyclone struck the place.

Mr. Sothern and Edith Storey, the leading woman, with other members of the cast, were in a spot where only rapid retreat saved them from injury. The horse Mr. Sothern was riding a few moments before was completely buried by fallen timbers and wreckage, and so badly wounded that it had to be shot. There were no other casualties.

VIVIAN MARTIN, the screen star and a Pallas Company, are now at the famous Empire mine in Grass Valley, Cal., busily engaged in the filming of several underground scenes. Some of these scenes are being photographed 6,000 feet below the ground under extreme difficulties. The scenes are for Miss Martin's new photoplay, "The Right Direction."

## NILES WELCH

FEATURE LEAD

DIRECTION

Metro WM. CHRISTY CABANNE

## ADELE LANE

Address care DRAMATIC MIRROR

## EDWARD JOSÉ

ASTRA-PATHÉ

#### D. L. DENNISON ADVANCED

DETROIT (Special).—D. Leo Dennison has been promoted from branch manager of the Paramount's Detroit office to the position of personal representatives for James Steele, secretary-treasurer of Paramount Pictures Corporation, and general manager of Famous Players Film Service, Inc. Mr. Dennison left the Pittsburgh office of the Famous Players Film Service in August, 1915, to take charge of the Detroit office. Before going with the Famous Players Film Service he was for several years local manager for George Kleine, this connection being preceded by others with the Harry Davis enterprises, the Sherman-Walker enterprises, Calgary, Alberta, the Shubert Theatrical Company, and the Reese Theatrical Company, both of New York. The position Mr. Dennison now holds is rated one of considerable importance. His successor in Detroit is J. O. Brooks, who is also well known here.





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## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

David Belasco, one of the world's most artistic and successful producers of the spoken drama and a playwright of world-wide fame, in an article written for *The Saturday Evening Post*, says: "A stage play is not written but rewritten." He tells in his article how he has rewritten time and again his foremost successes. He tells of completing the manuscript for "The Girl of the Golden West," blue ribbons on script and all, and then he placed himself as an unbiased critic and entirely rewrote that manuscript from beginning to ending. He emasculated the high-sounding speeches, and the action that had no direct bearing on the plot or did not advance the story. And "The Girl of the Golden West" was one of Belasco's greatest successes. That a stage play is not written but rewritten is a fact equally true of a photoplay. Certainly one hears of Hector McNutt pondering on the plot and action of his photoplay until he has it so perfect in his mind that he sits right down and dashes it off within an hour or so. But if Hector McNutt, after "dashing off" that plot, had kept it in cold storage for several days and then read it over, he might have found room for improvement. There are a number of authors who boast of writing a detailed script the first time and without revision. These authors sell their work but maybe that non-revision boast is one reason why nineteen out of twenty scripts are not produced as written. If David Belasco can rewrite his plots as many as a dozen times, why cannot the ambitious photoplay authors spend a little more time in revision? One trouble is the exaggerated ego on the part of some script writers. They write their stuff, conceive a number of subtitles written in fancy language, lug in some action entirely foreign to the advancement of the plot but which "reads good" and then, far be it from them to cut it out! The opinion of these authors is that every word they write is of all-importance. If, like David Belasco, they would try to take the attitude of a stranger to the story, and ruthlessly cut out all details foreign to the strength of the plot, better work would result. Don't be afraid to revise, to rewrite your manuscript. A photoplay is not written but rewritten despite all boasts to the contrary.

### Working Up the Climax

A very interesting series of articles on photoplay writing have been penned by Will M. Ritchey and his observations on the working up of climaxes is interesting. "The screen script," writes Mr. Ritchey, "has progressed through its introductory stages, the author has woven his plot through the steps of the conflict, and has brought them to the crucial moment. Now, how shall he best develop his climax so that his audience will feel the struggle going on between the principal characters? In the first place, it is difficult to draw a line between two widely varying methods. One is that of suspense—the keeping of the audience in ignorance of what is next to happen. The other is 'letting the audience in' on the secret—letting the 'collective him' know all about it, so that he may have a closer, intimate interest in the fortunes of the people of the play. First consider the method of suspense. You must be very careful in striving for this, not to cloud your story so that it is hard to follow. In other words, each step must be understandable and logical, even if it has not been foreseen. But, having arrived at the biggest moment in your play, if you can devise some new twist to the story, it naturally will take the audience by surprise and by its very newness, may make your story a success. The other method will bring just as big returns, if properly handled. By this I do not mean that the story should be trite or obvious. Nothing would be more fatal. It is possible, however, to tell a new story in such a way that the next development may be anticipated and still be of interest. Taking the audience into your confidence means that you are sharing with him the pleasures of working out your plot, and if you and he are of the same mind at the same time

in the duration of the play, why, so much the better. Nearly all plays come under the observation of, 'Why, I knew all the time how it would end.' Of course. If it is a love story without any tragic feature, naturally one knows that the hero and heroine will be happy at last. There is all the difference in the world, however, between having the stereotyped 'kiss finish' and having your love story run on smoothly and yet with fresh novelty."

### Doing Away with Stars

Many of the leading manufacturers are determined to do away with the star system and it would seem that the star system, with its unusual demands for salary, exploitation, etc., is to be a thing of the past. The Universal Film Manufacturing Company is expending many millions in advertising that "The Play's the Thing." The correct signs of the times are that players will be chosen to strengthen the play and not plays chosen to strengthen some star under contract. Now all this, behooves the script writer to change his ways. Too many of the festive authors have been writing in the hope of pleasing some star actor, studying the characteristics of this and that leading player and cutting and fitting a plot with that idea in view. Just the other policy should not be the correct thing. Forget Horace Montmorency, the well-known actor, and play attention to your play. The play is certainly the thing and will be more and more the thing as time goes on in Film-land.

### Signs of the Times

Now we are going to violate a confidence, for we think the moral thereto justifies it. We shall herewith reproduce a confidential letter written by one of the most versatile of photoplay authors. No, we are not going to give his name. Suffice it to say that he has written everything from split-reel comedies to one of motion pictureland's most successful serials and should we mention his name, even the veriest tyro would recognize same. His letter, more than anything we have seen for a long time, reflects the conditions of affairs at the present. When an author whose reputation is worldwide, who is among the baker's dozen who can write a script that is produced as written, comes across with an epistle like the following, it provides food for thought, to put it mildly. Here is the letter: "This is not for publication but I tell you I've had enough. I am quitting. For six years I've given this game the best I had—not so much perhaps, but my best—and have received neither profits nor honors. I clung to faith and hope long after reason told me each was baseless, but recent experiences have cured me, and effectively quashed any bit of vanity I may have had. Some day, perhaps, pictures will come into their own, but just now the game is in the hands of (with exceptions constituting a minority) a lot of hirelings. The possible earnings if one would keep his self-respect are not equal to those of a first-class mechanic; I think I might be able to get a job at \$50 a week, but am not sure of it. And as for reputation! I was asked by the editor of a certain concern the other day if I had ever written any scripts. He had never heard of me. It rather makes me sick to think what I might have done or might now be if I had devoted the labor of the past six years to other lines, but it isn't too late to make another start. The picture business has used me and henceforth I will use it, if my plans work out. I'll have the boobs running after me yet."

### CARLETON IN "AMERICA FIRST"

W. T. Carleton, the operatic baritone, having completed a seven months' engagement with George Kleine, playing Pierpoint Stafford, father to Gloria Stafford (Billy Burke), in the photoplay, "Gloria's Romance," has been engaged for a period of twenty weeks by the Astra Film Corporation to appear as Colonel Dore, U. S. A., in the serial, "America First," which will be released by Pathe. The serial is directed by Edward José.

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MARIE DRESSLER, the famous "Tillie" of Blindfold, who is now starring in "Coat Tales" at the Cort Theater, New York City, is also working in her first World Film pro-

duction, "Tillie's Night Out," which was written exclusively for her by Frances Marion, and which will be released in the Fall.



## "THE SCARLET RUNNER"

### "THE CAR AND HIS MAJESTY"

First Episode in Two Reels of "The Scarlet Runner" Series, Taken from the Stories by C. N. and A. M. Williamson. Produced by Vitaphone under Direction of Wallace Van and W. F. S. Earl, for Release on V. L. S. E. Programme, Oct. 2. Four episodes of the long expected and widely heralded "Scarlet Runner" series, the film rights of which were obtained by the Vitaphone Company from the Williamson stories, were shown at a private exhibition last week, and the consensus of opinion was that Earle Williams and his wonder-working automobile would pass all competitors in a whirling drive over the screen winning line.

These tales are peculiarly well adapted for motion picture purposes. Ingeniously twisted plots, studded with unexpected complications, are in evidence, yet so swiftly does the action move that every adventure hurries on to its climax with speed worthy of the far-famed car with the aid of which the resourceful hero rescues his friends, discomfits his enemies, and fulfils the money-making pledge extorted from him by his aggrieved uncle. Too much cannot be said in favor of the photography. The Vitaphone studios are celebrated for that sort of thing, but in this instance the cameramen appear to have outdone their best efforts of the past. There is such a uniform scale of excellence preserved in the filming of every scene that it would be well-nigh impossible to select any particular one to hold up as an example of what is best in the series. Handsome interiors, landscapes of rare beauty, and timely closeups combine to make these pictures a triumph of painstaking work and artistic endeavor. The directing is absolutely faultless, and the galaxy of stars with which Earle Williams is surrounded furnishes proof of the wisdom of the producers in their bid for success. The good-humored Williams's smile is constantly in evidence, and the leading man has never appeared to better advantage than in the present series. Even at this early stage it is safe to predict that the "Scarlet Runner" offerings will score a tremendous hit with the public.

In "The Car and His Majesty," Christopher Race, a care-free youth who mixes in the best society and depends solely on an allowance from his wealthy uncle, is suddenly and roughly brought to face the stern realities of life when the supplier of funds determines that his nephew must abandon his butterfly existence. The uncle holds a conference with Chris, and informs him that unless he shows himself capable of earning a stated sum of money by the end of a year he will be disinherited. Moreover, the young man's allowance is discontinued and he finds himself thrown completely upon his own resources. Chris, takes up the gauntlet cheerfully. There is only one thing he can do well—drive an automobile with the skill of a professional. Thereupon he purchases Scarlet Runner—an exceptionally fine automobile.

He at first tries hiring it out to private parties, but meets with no success. Finally, he turns his car into a public conveyance

and tours the streets. He finds the sovereign of a foreign power in a broken-down car and carries him to his destination. By means of his car, and its terrific speed, he is able to thwart a plot which nearly causes the death of Martin Linden, who is a friend of Christopher's and who is engaged to marry a relative of the latter's, Lady Ivy. He caused the destruction of the plotters and the happy reunion of the lovers, all by his red car and his ready wit. He earns a satisfactory reward and fares forth once more in search of further adventure. Earle Williams, Charles Kent, L. Rogers Lytton, Marguerite Blake, Tempier Saxe and Thomas R. Mills are featured in this episode.

### "THE NUREMBERG WATCH"

Second Episode of "The Scarlet Runner" Series, in Two Reels, Featuring Earle Williams, Donald Hall, Adele Kelley, and Nellie Anderson. Produced by Vitaphone for Release on V. L. S. E. Programme, Oct. 9.

Sir Gordon Race, uncle of Christopher, is engaged in defending Lady Mendel, accused of her husband's murder. Christopher is visited by a woman who gives him an odd watch as a present for Sir Christopher. The watch contains a powerful explosive, scheduled to go off at a certain hour. Chris becomes aware of the plot, and after a desperate chase with Scarlet Runner, arrives in time to prevent evil consequences.

### "THE MASKED BALL"

Third Episode of "The Scarlet Runner," in Two Reels. Featuring Earle Williams, Lillian Tucker, and William Dunn. Produced by Vitaphone for Release on V. L. S. E. Programme, Oct. 16.

Christopher Race is engaged by Ponsonby Fitzgerald to take him and a party of friends to a society ball. Ponsonby's plan is to hold up the guests in the guise of highwaymen, as a supposed joke, rob them of their jewels and escape in Scarlet Runner. At the crucial moment Chris suspects double-dealing on his employer's part and frustrates the scheme.

### "THE HIDDEN PRINCE"

Fourth Episode of "The Scarlet Runner" Series, in Two Reels. Featuring Earle Williams, Lillian Tucker, Kalman Matus, Gordon Gray, John Costello, Ethel Corcoran, and William Dunn. Produced by Vitaphone for Release on V. L. S. E. Programme, Oct. 23.

Christopher is introduced by Eloise Duvray to Prince Mirko, of Balvania, who is engaged in a plot to win back the throne of his forefathers. The prince is secretly engaged to Eloise, but the Russian Ambassador promises him assistance on the condition that Mirko marries his daughter. After many intrigues and adventures, including the kidnapping of the prince, Chris and the Scarlet Runner rescue the heir to the throne, discomfits his enemies and restores him to his lady love.

sorption was a fact, was to get its press department under the same roof with its advertising and sales forces. This department, which is under the direction of Victor B. Johnson, now occupies quarters on the rear of the sixth floor of No. 1600 Broadway. Adjoining is the room occupied by E. Lanning Masters, who will be responsible for the advertising policy of the Greater Vitaphone.

Mr. Johnson will be remembered for his aggressive publicity work with the Warners and later as a member of the advertising staff of the Morning Telegraph.

### BOOKS "YELLOW MENACE"

Lee Ochs Secures Sixteen Reel Serial for Exhibition in All His Theaters

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has booked "The Yellow Menace," a Unity Sales Corporation's sixteen-reel serial, for all the theaters he owns or controls. These theaters are as follows:

Costello Theater, 23 Fort Washington Avenue; Concourse Theater, Concourse and Fordham Road; Fordham Theater, Davidson Avenue and Fordham Road; Broadway Air-drome, Broadway and 181st Street; Grand Theater, Long Branch, N. J.; Ochs's Air-drome, West End, N. J.

When asked to express his opinion in regard to the value of serials for a programme, Mr. Ochs said: "For the coming season I have booked serials for all my theaters, because to my mind serials are the best two-reel propositions that the market offers. When patrons become interested in a serial, it means continued patronage from fourteen to sixteen weeks as the case may be, and furthermore, by bringing the patrons to a theater an exhibitor, through the medium of the screen, has the opportunity to keep them posted as to the excellence of his other attractions."

"In regard to how 'The Yellow Menace' appeals to me, I have booked this serial for all my theaters. This is the best evidence in the world that I consider it an A1 drawing card."

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## Clara Kimball Young Service (World Pictures)

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On this program eight remarkable Clara Kimball Young pictures will be re-issued.

Through this service World Pictures will give additional co-operation to exhibitors. Note these points:

1—These subjects will be released as a program and not as specials. The World policy is to take care of exhibitors first, and to give them the benefit of all our production facilities AS A PROGRAM.

2—Holders of World franchises will be given the first opportunity to secure these pictures.

3—The prints are new. Each subject has been splendidly re-edited and re-titled.

4—The paper for this service is entirely new. It is unique. It has been designed to render unusual assistance and publicity to theatres owning the franchises for the "Clara Kimball Young Service—World Pictures."

Our branches will give you further information regarding this service. Apply to the one nearest you.

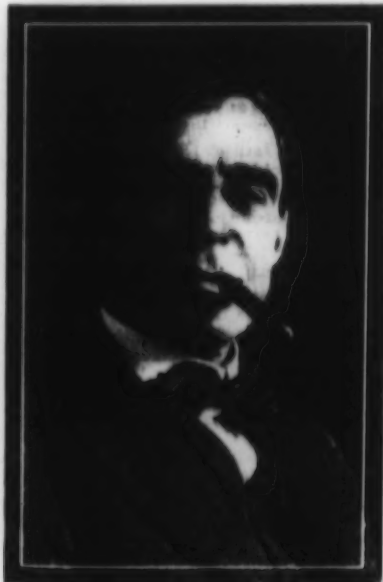
"THE FILM COMPANY THAT KEEPS ITS PROMISES"

CARL HARRAUGH, the director who recently joined the Metro staff of producers, and who is directing Nance O'Neil in "The Iron Woman," a picturization of the novel of the same name written by Margaret Deland, took his company of players to Bethlehem, Pa., where many of the important scenes were photographed.

### MOVE DEPARTMENT

Vitaphone Shifts Publicity Staff Uptown as Part of V. L. S. E. Absorption

One of the first moves that the Greater Vitaphone has made since it was authoritatively announced that the V. L. S. E. ab-



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Who Has Retired After Nineteen Years  
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## TRIANGLE PLAYS

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ROS COE ARBUCKLE



ORA CAREW



LOUISE FAZENDA



FRED MACE



MAC K SWAIN



CHESTER CONKLIN

## SNAP SHOTS

With deep regret is recorded the separation of Pearl White from her pet pig, "Anastasia," by name. The pet and Pearl frequently motored around Bayside, L. I., Anastasia sitting upright on the seat beside her mistress. But the pet indulged in nocturnal wallings to such an extent that the neighbors protested, and the Pathe star tearfully raffed her off, and hoggie has probably by now been converted into a toothsome delicacy.

The Pearl piglet peeps no more or motors on Long Island shore. Ah, tale of dolor to relate, Anastasia's hapless fate. Although translated into chops, yet when the night's dark curtain drops the phantom of ye martyred swine may squeak its old familiar whine. And through the dreams of Pearl glide the porter that was once her pride.

Lena has passed over to the great majority. As a Sells actress she ranked high, many feet over the average, in fact. Yes, that was the only name she possessed, her parents, sad to relate, being unknown. Life is full of such poignant tragedies, but in this case the sentimentalist will probably restrain his or her tears when it is learned that Lena was but a simple giraffe inhabiting the Sells Zoo.

Louise Huff was arrested and fined recently for speeding while en route to the Famous Players studios. With the incident very fresh in her mind, she was proceeding slowly along Riverside Drive on a certain morning, when a policeman suddenly leaped on the running board of her car. Before the terrified Miss Huff was able to finish a gasping protest to the effect that she was

only going ten miles an hour, the officer told her to whirl him along to Eighty-sixth street as fast as possible. Without stopping to ask questions Louise blithely stood on the accelerator and sped down the Drive at express speed, smiling defiantly at every patrolman she passed. The sudden desire of the minion of the law to go elsewhere than where Miss Huff encountered him is explained by the fact that it was the first day of the traction strike, and he had received a hurry-up call to report at the cross-town line.

In a recent production a London policeman chasing a gang of criminals snatches a revolver out of his pocket and indulges in some fancy shooting. The effect was spectacular enough, but it happens that British cops do not carry revolvers, relying for defense and attack only on a truncheon of exceedingly small dimensions, when compared with the handy nightsticks of our protectors of the public peace. A trivial mistake, of course, but isn't it worth woe for directors to get these minor details correct?

A feminine admirer of Henry B. Walthall bases her admiration of the clever Essanay leading man on the fact that he was the means of converting her father from the curse of drink. It seems that, accompanied by her male parent, she saw Walthall enact the role of a physician whose intoxication resulted in his reaching the bedside of a childish patient too late to save the latter. The young lady's father is also a doctor, and the scene moved him to such a degree that he swore off then and there, and kept the vow, with pleasant consequences for his family.

## FEATURES ON THE MARKET

### PARAMOUNT PROGRAMME

DATE	PRODUCER	PLAY	STAR
Sept. 4	Pallas	The Parson of Panamint	Dustin Farnum
Sept. 7	Famous	The Big Sister	Mae Murray
Sept. 11	Famous	The Howard of Patience	Louise Huff
Sept. 14	Marsoco	The House of Lies	Edna Goodrich
Sept. 18	Lasky	The Storm	Bianche Sweet
Sept. 21	Famous	Ashes of Embers	Pauline Frederick
Sept. 25	Famous	The Quest of Life	Maurice and Florence Walton
Sept. 28	Lasky	Anron the Terrible	Theodore Roberts & Anita King
Oct. 2	Marsoco	Intique	Leone Ulrich
Oct. 5	Famous	Daughter of MacGregor	Valentine Grant
Oct. 9	Famous	The Rainbow Princess	Ann Pennington
Oct. 12	Pallas	Miss Nancy	Vivian Martin

### FATHE "GOLD ROOSTER" FEATURES

Fitzmaurice	New York	Florence Reed and Paula Marinoff
Navage	Madame X	Dorothy Donnelly
Wharton	Black King	Pearl White
Mackenzie	The Precious Packet	Edna Kellard and Lois Meredith
Hilborn	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edison and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Hilborn	Little Mary Sunshine	Robert Edison and Marie Osborne
Popular Plays and Players	The Girl with the Green Eyes	Katherine Kaidor and Julian
Hilborn	A Matrimonial Martyr	Ruth Roland
Muratore	The Shadow of Her Past	Lina Cavalieri and Lucien Muratore
Thashouer	The Fugitive	Florence LaBadie
Popular Plays and Players	The Girl with the Green Eyes	Geraldine O'Brien and Thurlow Berzon
Thashouer	The Shine Girl	Gladya Huettli

### V-L-S-E INC.

Sept. 4	Vitagraph	Phantom Fortunes	Barney Bernard
Sept. 11	Vitagraph	His Wife's Good Name	Lucille Lee Stewart
Sept. 18	Vitagraph	The Combat	Anita Stewart
Sept. 25	Vitagraph	The Fall of a Nation	E. H. Sothern, Peary Hyland
Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18	graph, Earl Williams	The Scarlet Runner	"Serial. Vita-

### WORLD PICTURES.

Sept. 4	World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Sept. 11	World	The Velvet Paw	House Peters and Gail Kane
Sept. 18	World	Friday the 13th	Robert Warwick
Sept. 25	World	The Dark Silence	Clara Kimball Young
Oct. 2	World	The Revolt	Frances Nelson and Arthur Ashier
Oct. 9	World	The Gilded Cage	Alice Brady
Oct. 16	World	The Man Who Stood Still	Law Fields

### BLUBBIRD PHOTOPLAYS, INC., RELEASES.

Sept. 4	A Miracle of Love.	Dorothy Davenport	Sept. 15	Behind the Lines.	Edith Johnson.
Sept. 11	Saving the Family Name.	Mary MacLaren.	Sept. 22	The Evil Women Do.	Blaise Jane Wilson and Francis Billington.

### TRIANGLE FILM CORPORATION.

Sept. 3	(Fine Arts)	Gretchen the Greenhorn.	Sept. 4—Columbia—The Light of Happiness—Viola Dana.
Sept. 3	(Ince)	The Patriot.	Sept. 11—Yorke—Mister 44—Harold Lockwood and May Allison.
Sept. 10	(Fine Arts)	The Social Secretary.	Sept. 15—Boife—The Wheel of the Law—Emily Stevens.
Sept. 10	(Ince)	The Thoroughbred.	Sept. 25—Boife—The Dawn of Love—Mabel Taliaferro.
Sept. 17	(Fine Arts)	The Little Liar.	Oct. 2—Columbia—Life's Shadow—William Nix.
Sept. 17	(Ince)	The Wolf Woman.	Irene Howler.
Sept. 24	(Fine Arts)	Diane of the Follies.	Oct. 9—Popular—The Iron Woman—Nance O'Neill.
Sept. 24	(Ince)	The Dawn Maker.	Oct. 16—Quality—A Diplomatic Romance—Frances Bushman, Beverly Bayne.

### GENERAL FILM RELEASES

Monday, Sept. 18.	(L. Ko) Cold Heart and Hot Flames. 2 R. Com.
(Ho. Reine) The Unraveling. Dr.	(Univ. Animated Weekly) Top.
(Selig) The Sells Tribune. Top.	Thursday, Sept. 21.
(Selig) Into the Northland. 3 R. Dr.	(Laemmle) Poisoned Lips. 2 R. Dr.
(Vita.) A Perfect Day. Com.	(Victor) High Speed. Com.-Dr.
Tuesday, Sept. 19.	Friday, Sept. 22.
(Eas.) When Justice Won. 2 R. Dr.	(Rex) His Mother's Boy. Dr.
(Kalem) The Mud Cure. Com.	Saturday, Sept. 23.
Wednesday, Sept. 20.	(Bison) The Broken Spur. 2 R. Dr.
(Ho.) Strongheart. 2 R. Dr.	(Joker) Musical Madness. Com.
(Eas.) Animated News Pictorial. Cartoon-Com.	
(Eas.) A scenic subject on the same reel.	
(Kalem) The Gun Runners. "The Girl from Frisco." 2 R. Dr.	
(Vim Feature Com.) The Honeycomb Car. Com.	
Thursday, Sept. 21.	
(Selig) The Sells-Tribune No. 76, 1916. Top.	
(Vim) Love and Duty. Com.	
Friday, Sept. 22.	
(Kalem) That Pesky Parrot. Com.	
(Knickerbocker Star Feature) A Lesson from Life. 2 R. Dr.	
(Vita.) The Man Hunters. Com.	
(Vita.) Sand Scamps and Strategy. Com.	
Saturday, Sept. 23.	
(Eas.) The Way of Patience. 2 R. Dr.	
(Kalem) Defying Death. "The Hazards of Helen" Railroad Series. Dr.	
(Selig) A Corner in Water. Dr.	

### UNIVERSAL FILM RELEASES

Sunday, Sept. 17.	Wednesday, Sept. 20.
(Rex) The Small Magnetic Head. Dr.	(L. Ko) Cold Heart and Hot Flames. 2 R. Com.
(Big U) Brick Top. Com-Dr.	(Univ. Animated Weekly) Top.
Monday, Sept. 18.	Thursday, Sept. 21.
(Red Feather) Black Friday. 5 R. Dr.	(Laemmle) Poisoned Lips. 2 R. Dr.
(Nestor) A Sells Sultan. Com.	(Victor) High Speed. Com.-Dr.
(Univ. Special Feature) He Almost Lands an Angel. "Timothy Dobbs, That's Me." 2 R. Com.-Dr.	Friday, Sept. 22.
(Univ. Special Feature) Liberty. "The Desert of Lost Souls." 2 R. Dr.	(Rex) His Mother's Boy. Dr.
(Univ. Special) The Girl Who Didn't Tell. 3 R. Dr.	Saturday, Sept. 23.
	(Bison) The Broken Spur. 2 R. Dr.
	(Joker) Musical Madness. Com.

### PATHE EXCHANGE

Week of Sept. 17	
Grip of Evil, No. 10, Down to the Sea. Dr.	
Luke and the mermaids. Com.	
Victims of Vanity. Dr.	
Florence Rose Fashions, No. 4. Fashions.	
(When "Butty's Sister Goes to School").	
The Test. Top.	
Pathe News, No. 76 and 77.	

And yet the rule cuts both ways, though liquor be accursed. It may be that some bar-room scene awoke an awful thirst in gay convivial persons who immediately have bled. To where the cups were flowing free in some cafe outside.

Montagu Love is seriously considering heading a movement for an eight hour day law for members of the screen profession. During the past week he worked on pic-

tures all night at Fort Lee, on three occasions covering a twenty-four hour stretch.

A big red automobile was recently purchased by Victoria Ford, who supports Tom Mix in Sells Western dramas. Perhaps the comment is a trifle too obvious, but one cannot help feeling that a "silver" would have been more in keeping with the fair purchaser's cognomen, even if she boasts an extra "e" beyond what Henry can muster.

GEORGE T. PARDEY.



# BIOGRAPHICAL BRIEFS OF THE COMEDY KEYSTONITES

Short Accounts of Some of the Prominent Mack Sennett Folk

**JOSEPH CALLAHAN** started his stage career over a quarter of a century ago (twenty-five years would have expressed it, but it does not sound as well). He began as supernumerary with Edwin Booth and John McCullough. He became a member of the John S. Clark Repertory Company of twelve old English comedies. A connection with a list of prominent people followed, and, when fifteen years of age, Mr. Callahan, as second character actor of Colonel Wood's stock company, of Philadelphia, held the position of the youngest character actor in the company. Later he appeared in support of William E. Sheridan in his first starring tour. Then came his first comedy engagement as principal comedian of the Catherine Lewis Opera company. It was during the second year in the People's Theater stock company in Minneapolis that Mr. Callahan produced his "Great Men, Past and Present," in vaudeville. From leading man in Shakespearean repertoire he went with Fanny Davenport in her "La Tosca" production. Mr. Callahan was a protégé of A. L. Erlanger. He appeared as star in "Shamus O'Brien," a singing and dancing type, and then returned to the legitimate drama as Mephisto in "Faust." He helped stage four productions of the Savage version of "The Devil," himself starring in this role. Notwithstanding all which historical data, Mr. Callahan has proved himself a valuable Keystone.

**FRANK HAYES** is the elongated person with the versatile face who, as chief of the Keystone cops, springs into instant action—generally out of a supposedly sound sleep—when the delighted screen public is treated to a Keystone riot call. He takes many other roles as well, however, and in all of them he is good. He adds eccentric dancing to the accomplishment of a versatile face, and for years was a pronounced figure in musical comedy. He has appeared as a single in vaudeville, also in the sketch called "Frank Hayes and Eight Little Whirlwinds," meaning eight little dancing girls. He was with the "Babes in Toyland" production, by Mitchell and Hamlin, with Savage's "A Student King," also in the original cast of "A Knight for a Day," with Johnny Slavin and Mabel Hite. He was Piccadilly in "Captain Careless," and also appeared for one year at the La Salle Theater in Chicago, being in its opening cast. He worked with Marie Dressler in the Gaiety company in San Francisco at the Tivoli Opera House there. Two years ago he came to the Keystone studio with his first picture engagement, and it "took." He has worked here with all the big stars which Mack Sennett has employed at his Keystone plant.

**VICTOR POTEL** has been a riot all his life. He is quite used to it. In fact, life would be a sorry thing for him if people ceased to register the question, if not verbally, then by expression. "How can you be so thin and yet live?" It bothers not Victor Potel in the least. It merely means that his value to film companies is on the increase rather than on the wane, and that is the thing that counts. It is the easiest thing in the world for Mr. Potel to impersonate a pretzel or an automobile tire, and he gets real money for doing it. You undoubtedly know Victor Potel as "Slippery Slim." That is the cognomen under which he worked for several years at the Niles Essanay studio. It was there that Director Roy Clements put on the Snakeville Series, and Mr. Potel as the Slippery Slim of Snakeville made himself known to the corners of the world. Mr. Potel is just completing his first Keystone production. And if anybody was ever built to be a Keystone, surely it was Victor Potel. (N. B.—You've guessed it; it is the ambition of Mr. Potel's life to do a soulful dramatic role—just once.)

**JAMES A. DONNELLY** proudly claims a stage record of thirty-one years in the alternating occupations of manager and actor. He began his theatrical work in Boston. He had a long affiliation with the Keith management, having appeared in the Keith Boston Theater the day of its dedication. He also opened Keith's houses in Providence and Philadelphia. These, with the Boston house, were the first that Keith established. Also he recalls the days when Marie Dressler was a chorus girl in his company. When it comes to pictures he can claim connection with the old Cameraphone Company in 1907. He came to the Keystone Company in July, 1916, and is a familiar screen person.

**REGGIE MORRIS** picture experience dates back six years to a one and one-half affiliation with the Edison Company. He followed this with three and one-half years in the Biograph fold, then one year at the Universal, and several months ago came to the Keystone Company, where he and Bobby Vernon make a light comedy team that is a decided laugh making combination. Reggie Morris is slender and debonair. Bobby Vernon is plump and happy. So there you are! Mr. Morris's acquaintance in the industry is a wide one. He could tell you off-hand the history, salary, and accomplishments of nearly everybody in pictures. He screens well, and altogether fits well into the Keystone scheme of things generally. His first Keystone appearance was in a light comedy written by Mack Sennett himself, and entitled "The Social Cub."

**BOBBY VERNON** deserted "The Hocking Girls," a stage production, to frolic gaily with other girls for the benefit of screen public. You will remember him in a recent Keystone entitled "His Pride and Shame," where Bobby proves himself, after several reels and many hazardous experiences, to be a regular chap with heroic tendencies. "His Father's Footsteps" and "The Hunt" are other recent releases in which has appeared the fair, plump Bobby. He had five years on the legitimate stage in comedy and vaudeville. He was a member of the Kolb and Dill forces, took Dill's part in a San Francisco engagement during several weeks in which Mr. Dill was incapacitated by reason of a broken leg. Though Bobby had not wished the broken leg catastrophe upon Mr. Dill, still he has never ceased being grateful for the opportunity said leg afforded him. Two years with the Universal Company preceded Bobby's Keystone engagement, and he is co-starring with Reggie Morris in Keystone light comedies.

**RAYMOND GRIFITH** does not remember it, but there are times when he believes what he is told, therefore, he gives credence to the story told him of how he was "carried" in his mother's arms when he was three months old, and by some method, not enlarged upon by Mr. Griffith, let the stage and the audience know that he was born to be an actor. He studied French pantomime. That fact particularly accounts for Ray Griffith's usefulness to the Keystone Company. He does not hesitate to relate that he was born in Boston, brought up in Jersey, but lived in New York. Barnum and Bailey's Circus paid him well for his acrobatic and clowning stunts, and the vaudeville stage paid him better for a dancing novelty act. He played in stock in many cities, and one and one-half years ago decided that pictures were for him, so exchanged his services for a weekly pay cheque at the L-Ko studios, and six months ago, being offered a larger pay cheque through the cashier's window at the Keystone plant, signified his acceptance and came to the Sennett studios.

**DOROTHY DUFFIE** has a claim to French ancestry. As one of the babes in "Babes in Toyland," she garnered her first stage experience. That was four years ago. Shortly afterward Miss Duffie received a picture offer and left the picture field shortly afterward for Cuba and other points of travel, and three months ago returned to the screen via the Keystone studio.

**JACK PERRIN** is a Californian and has been at the Keystone studio for the past year. Outside of pictures, his knowledge covers any and every make of automobile, he having devoted many months of his young life to learning their most intimate and intricate secrets. Maybe, in addition to seeing him in Keystone you have seen him under the Fox banner, as he played a recent picture with that company. That was probably the picture in which he fell off a horse and, after spending several weeks in the hospital, decided he must seek easier work. That, it seems, was his cue to come into the Keystone fold.

**BILLY GROVE** is one of those good looking young chaps out at Mack Sennett's Keystone studio. He has been at the studio but two months, and you may remember having seen him in support of Slim Somerville and Bobby Dunn in "The Winning Punch." Before coming into the picture game Billy Grove spent five years in musical productions. He was in "Robinson Crusoe, Jr." at the Winter Garden and appeared with "High Jinks." Billy Grove, by the way, is a cousin of Jack Perrin. They discovered each other after a several years' separation at Mack Sennett's Keystone studio.

**SHORTY HAMILTON** disappointed his family when, instead of taking peacefully to the brave calling of a fireman, he set out for himself in life via the circus. Shorty's father was a fire chief of the Chicago fire department. He had great ambitions for his husky son and hoped to pass down his helmet and position to Shorty. The latter took a fancy to parachute-ing, however, and decided for the circus. Here he made a name for himself as a parachute specialist. Then his imagination, fired by Robert V. Carr's "Cowboy Lyrics"—the latter may not have been written at that time, but no matter! Shorty betook himself to the range where for six years he was a cowboy. He served in the cavalry, made a success of acrobatic work and, between all his various callings, managed to travel all over the world. Five years ago he answered a newspaper advertisement which called for a cowboy, and found himself doing Western stuff in Thomas H. Ince's pictures. Three years ago the "Shorty Series" were put on at this studio, with Shorty Hamilton in the title role. One year ago he was "loaned" to Mack Sennett, and the loan has extended itself over a year's time. It is a happy place to be, however, the Mack Sennett-Keystone studio, and Shorty is satisfied.

**MARY THURMAN** came from Salt Lake City, Utah, to seek name and fame in pictures, and for six months was a member of the Fine Arts Company, where she played with De Wolf Hopper and Douglas Fairbanks. Then one year ago Mary found a lucrative home at the Keystone plant. Mary has big ambitions. You have seen her in "His Last Laugh" and "His False Step," and many other pictures. She loves dancing and horseback riding.

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